

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2356.

SATURDAY, DECEMBER 21, 1872.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

NOTICE.—NEXT WEEK being Holiday Week, it is requisite that ADVERTISEMENTS for the ATHENÆUM, for insertion on SATURDAY, the 28th inst., should be sent to the Office NOT LATER THAN TUESDAY, the 25th, first post.

ROYAL ACADEMY OF ARTS.—On Tuesday, the 10th inst., being the 104th Anniversary of the Foundation of the Institution, the following Silver Medals were awarded:—
To Thomas Matthew Rook, for the best Painting from the Life.
To William G. Duffart, for the best copy in the School of Painting.
To William Edwards Millar, for the best Drawing from the Life.
To William Hans Thorneycroft, for the best Model from the Life.
To William Charles May, for the best "Restoration."
To Harry G. W. Drinkwater, for the best Architectural Drawing.
To Francis B. Dicksee, for the best Drawing from the Antique.
To Margaret Thomas, for the best Model from the Antique.
To George Arthur Gaskell, the Premium of 10l., for a Life Drawing; and an Architectural Travelling Studentship for one year to Harry G. W. Drinkwater.
JOHN FRESCOTT KNIGHT, R.A., Secretary.

CHRISTMAS LECTURES.
ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE-STREET, W.
Professor ODLING, F.R.S., will deliver a Course of SIX LECTURES, adapted to the Family Audience, "On Air and Gas," commencing on SATURDAY, Dec. 22, at 3 o'clock; to be continued on Dec. 23, 1872; and Jan. 2, 4, 7, 9, 1873. Subscription to this Course, One Guinea (Children under sixteen, Half-a-Guinea); to all the Courses in the Season, Two Guineas.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.
POTATO DISEASE.
The time for the reception of ESSAYS competing for Lord Cathcart's Prize of 100l., has been EXTENDED TO NOVEMBER 1, 1873. By order of the Council.
H. M. JENKINS, Secretary.
12, Hanover-square, London, W.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.
AGRICULTURAL EDUCATION.
The Examination of Candidates for the Society's Prizes and Certificates will take place in the week commencing TUESDAY, April 22nd, 1873. Copies of the Form of Entry, which is required to be sent in by March 1st, 1873, may be had on application to
H. M. JENKINS, Secretary.
12, Hanover-square, London, W.

THE ARUNDEL SOCIETY'S DRAWINGS
AND PUBLICATIONS are exhibited free, daily. The Chronological Catalogue on Sale to the public includes the Works of Fra Angelico, Perugino, Razzi, Melozzo da Forlì, Raphael, Holbein, and others, at prices varying from 10s. to 45s. Priced Lists sent, post free, on application.

TERMS OF MEMBERSHIP TO NEW MEMBERS.
1. The payment of 1l. as an Entrance Donation constitutes membership as an Associate.
2. Associate Members can purchase the Publications at lower prices than the public.
3. Associates are admitted in order of priority to fill vacancies in the List of Annual Subscribers, as they occur each year.
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94, Old Bond-street, London, W.

THE LONDON INTERNATIONAL COLLEGE.
Founded under the auspices of the late Richard Cobden; inaugurated 10th July, 1867, by H.R.H. the Prince of Wales.
Principal—Dr. L. SCHMITZ, F.R.S.E., late Rector of the High School, Edinburgh.
Vice-Principal—M. S. FORSTER, B.C.L. M.A., Oxford.
This College assigns a prominent place in its Curriculum to Modern Languages and the Natural Sciences.
THE WINTER TERM WILL COMMENCE on the 18th of JANUARY, 1873.
Applications for admission should be addressed to the Principal, at the College, Spring-grove, near Isleworth, Middlesex.

SCHOLARSHIPS FOR WOMEN.
GIRTON COLLEGE.
1. GILCHRIST SCHOLARSHIP.—The Trustees of the Gilchrist Educational Fund offer a Scholarship of the value of 50l. a year, for three years, tenable at Girton College, to be competed for at the University of London General Examination of Women in May, 1873.
2. A Scholarship of the value of not less than 100l. a year, for three years, will be awarded according to the results of the College Entrance Examination in June, 1873, the Examiners being at liberty to have regard also to the age and pecuniary circumstances of the Candidates.
This College, at present carried on at Hitchin, will be removed to the New Building, in course of erection near Cambridge, during the Summer of 1873.—Further information may be obtained on application to the Hon. Sec., Miss DAVIES, 17, Cunningham-place, London, N.W.

SEFTON HOUSE, WEST DERBY,
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Conducted by the Misses ACKERLEY, who devote themselves to the Education of a limited number of YOUNG LADIES, and who in their Establishment combine the advantages and comforts of Private Tuition with the emulation of a Select School. In their endeavours to ensure the proficiency of their Pupils in every branch of learning, the Misses ACKERLEY are assisted by the most talented Professors from Liverpool.
SCHOOL will RE-OPEN on MONDAY, February 3, 1873.

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For terms and references apply to Mrs. JEFFERY, 9, Norfolk-crescent, Bath.

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THE BROUGH FUND.—By the Death, at the age of 38, of MR. JOHN CARROLL BROUGH, well known in literary and scientific circles, and late principal Librarian of the London Institution, Five Children, ages between Five and Twelve Years, have been left quite unprovided for.

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DIED, at 61, Warwick Gardens, Kensington, on the 18th inst., ANNE JANE KIRKPATRICK, Wife of the Rev. Dr. S. DAVIDSON.

PRIZE ESSAYS.—The GLASGOW ST. ANDREW SOCIETY will give PRIZES of 20l. and 10l. respectively, for the best Two ESSAYS "On the Jacobite Episode in Scottish History, and its Relative Literature." It is desirable that the Essays be within such compass as to be read aloud within two hours. Each Essay, bearing a motto, must be lodged with the Subscriber on or before 1st August, 1873, accompanied by a sealed letter containing the Author's Name and Address. Adjudication by the Directors of the Society. Copyright in the successful Essays to be the property of the Society; others returned.
JOHN WIGHT, Hon. Sec.
150, Hope-street, Glasgow, Dec. 3, 1872.

EXHIBITION of SKETCHES of ALL NATIONS. New York, U.S.A.—Notice to Artists.—WATER-COLOUR and BLACK and WHITE DRAWINGS (Unframed), must be sent to the Egyptian Hall, Piccadilly, on Wednesday or Thursday, the 1st and 2nd of January next, between 10 a.m. and 5 p.m.—Regulations can be had on application to R. F. McNAIR, Sec., at the Egyptian Hall.

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DUDLEY GALLERY, Egyptian Hall, Piccadilly.
NOTICE TO EXHIBITORS.
The days for taking in Drawings will be MONDAY and TUESDAY, the 6th and 7th of January next, from 10 a.m. till 10 p.m.—Regulations may be had of the SECRETARY, at the Gallery.

SOCIETY of LADY ARTISTS (lately called Society of Female Artists).—Paintings in Oil and Water Colours for the 1873 EXHIBITION will be received SATURDAY, 1st, and MONDAY, 3rd of FEBRUARY.—Prospectus at the Gallery, 9, Conduit-street, and at Mr. JENNINGS, 15, Duke-street, Manchester-square.

ROYAL POLYTECHNIC.—GREAT PROGRAMME for CHRISTMAS.—1. The History of a Plum Pudding, with Striking Experiments by Professor Gardner. 2. A Christmas Tale; or, How Jane Conquest Rang the Bell; an Illustrated Poem, with remarkable effects. 3. The "Zoo" of the "Poly"; an Anecdotal Discourse about the Zoological Gardens, by Mr. J. L. King; with Photographs by Mr. York. 4. The Three Roses; or, the Invisible Prince in a New Light; a Fairy Tale, musically narrated by Mr. George Buckland, assisted by Miss Alice Barth, Miss Fulham, and Miss Lillie Bartlett. 5. The White Lady of Avenel, the new and beautiful Ghost Illusion. 6. New Character Entertainment, by Mr. Perry Vere. 7. The wonderful Swimming Feats of Marquis Bibbero in the Great Tank. 8. The Magic Tub, full of Toys, to be distributed on specified occasions to Good Children. Many other Entertainments.—Open Daily, at 12 and 7.—Admission, 1s.

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MACMILLAN & Co. London.

SATURDAY, DECEMBER 21, 1872.

LITERATURE

Miscellaneous and Posthumous Works of Henry Thomas Buckle. Edited, with a Biographical Notice, by Helen Taylor. 3 vols. (Longmans & Co.)

AT last these volumes, the publication of which has been long promised and often postponed, have appeared. Their contents will be found rather disappointing. The *Miscellaneous Works* are simply Mr. Buckle's lecture, at the Royal Institution, 'On the Influence of Women,' and his essay, in *Fraser's Magazine*, 'On Mill on Liberty,' to which there is an appendix, in the shape of a letter to a gentleman respecting Pooley's case, an answer, or rather reply, to Sir John Coleridge's defence of his father in that matter. And the *Posthumous Works* consist of but Mr. Buckle's *Commonplace-Books* and some hundred and fifty notes or *Fragments*, of various lengths, from several pages—as one particularly on the reign of Elizabeth—to but a few lines, and hardly to be distinguished from the *Commonplace-Books*, being, in general, like the contents of these, merely abstracts of books with interspersed original remarks. Both the *Fragments* and the contents of the *Commonplace-Books* are utterly unarranged as to subject-matter, and heterogeneous to the last degree. Take, as an instance, from the index to the *Fragments*: "Horses—Hereditary and Divine Right of Kings—Observations on Metaphysics—Substance—Leases." And as a sample of the contents of the *Commonplace-Books* take the following: "Chess—Chestnuts—Childbed—Milliner—Millennium—Milton—Rape—Raspberries—Redemption."

Nor are these *Parerga* of Mr. Buckle's properly edited. Reasons are, indeed, given for doing nothing; but we regret to have to say that we consider them utterly inadequate to justify in this case that but rarely desirable method of editing. These *Fragments* and *Commonplace-Books* were worth publishing for two classes of readers only—students of History, and students of Mr. Buckle. But their interest for the one and their importance for the other have been as much as possible diminished by non-editing. Students of History will find that what editing there is, is limited to the excision of "improper" extracts or remarks. And if a general circulation was anticipated for these three thick volumes of some 700 closely-printed pages each, why are the naughty titles of the omitted articles printed? But further, as the editor herself says, "so much of the *Commonplace-Books* is original, and so much of the *Fragments* consists of little more than abstracts of books, that the difference of character between the two is not very great." Why, then, were they not, with the exceptions presently to be mentioned, incorporated? *Commonplace-Books* and *Fragments* together form, in fact, an *Historical Dictionary*. Why, then, were they not so edited that the work might be as useful as its nature admitted of its being? But let the reader look through these three volumes, and say whether their usefulness, as they at present stand, utterly unedited, is not simply infi-

nitesimal compared to what it might have been had their contents been arranged under general heads, such, for instance, as Eastern and Ancient History, Christian and Mediæval History, Scientific and Modern History, with appropriate subdivisions under each head. Some other general heads would also, probably, have been found desirable. Of these one would certainly have been Etymology. And what adequate excuse can there be for not having stated under this heading in the Index one-half of the words of which derivations are given? Because these derivations are scattered all through Mr. Buckle's MSS., must they be therefore scattered all through these "edited" volumes? And why not, at least, mark by an asterisk, for instance, those titles in the Index to which there are no corresponding articles, and thus save waste of time and vexation of spirit in hunting up what it has been thought good to omit, but not to signify the omission of? But the worst of it all is, that this non-editing of Mr. Buckle's immense collections of historical facts will probably preclude their being ever rightly edited, and make his labours infinitely less fruitful than they might have been.

But no less reason for complaint than the student of History has the student of Mr. Buckle; for he has been presented with but the utterly unworked-up materials of a biography, and that in such a way that copyrights and other such obstacles will probably prevent anything that could be called a biography of Mr. Buckle ever being written. Nor this only, but even these raw materials of a biography he can obtain only at the cost of buying with it three great volumes of what can be but a book of reference. There were quite sufficient materials for a brief, indeed, but highly-interesting biography, which ought to have been published in a separate volume. Such materials are: (1), the memoranda of Mr. Buckle's sister; (2), the recollections of Miss Shirreff, which constitute almost the whole of the "Biographical Notice" which is here given; (3), those notes and fragments of which, as the editor says, either as "the first rough form in which Mr. Buckle was in the habit of putting his ideas on paper, . . . or as portions of the original sketches of his published work, . . . a great part of the value for the general reader is autobiographical"; (4), Mr. Buckle's journals and letters; and (5), those narratives which have been published by his fellow-traveller and by those who met Mr. Buckle during his fatal Eastern journey. Of the latter materials, no use has been made whatever, and the others are, for the most part, given simply as they stand. There are no signs of an attempt even to employ for a biography those notes and fragments of which the value is confessedly biographical only; nor to group and arrange the interesting recollections of Miss Shirreff. As to what are called the "Miscellaneous Works," they consist, as we have said, of but the single lecture and the single magazine article, which marked the beginning, and we may also say the close, of Mr. Buckle's public career, and they would have found their proper place in a separate biographical volume.

So much for criticism. Let us now turn to what will be more grateful to ourselves, and more pleasant, no doubt, also to our

readers, and try to trace some of the lineaments of that life of which the editor certainly ought to have given us a far more complete portraiture. We shall not now undertake a general review of Mr. Buckle's characteristic theories on historical method. For the present, we shall take as our subject the materials here given us for a picture of Mr. Buckle as the man, rather than those afforded us for a more complete estimate of him as a philosopher. And this, not only because the biographical notice of Mr. Buckle is here bound up with volumes that can, as a whole, have but little interest for the general reader, but because the facts of his life and the characteristics of his nature are described with a most provoking want of grouping and order, and our readers will, we believe, thank us for endeavouring to present them with a sketch, somewhat less disjointed and fragmentary, of a life to which no little of tragedy was given by a premature death in a far-distant land, and no little of romance by what alone gives romance to life—a pure and passionate love.

First, then, we see the feeble and delicate child, having no pleasure in the society of other children, but sitting for hours at his mother's side to hear the Bible read, and at last stimulated to the love of reading for himself by the present she one day made him of the *Arabian Nights*. The Bible, the *Arabian Nights*, and the Korân—these are the three great works of Semitic literature; and how incalculable has been their influence on the development of the Aryan peoples—of the first particularly on the Western, and of the third on the Eastern Aryans! His mother had abandoned the Calvinistic views she had once held, and abstained from imparting to her boy any form of that dogmatic theology often taught with Bible reading. Yet she was herself of a naturally strong religious temperament. But when her son in after years differed from her, she was nobly content to wait, with a boundless faith in the final triumph of truth. Some other facts we note respecting his boyhood. The only game he cared for was that of playing at parson and clerk, as he called it, he himself being the preacher. Under the influence of his father, he was, in his earlier years, a vehement Tory. But young Buckle's first effort at connected thought was on free trade, the principle of which he seems to have seized as soon as it was presented to him; and his first effort at literary composition was a letter to Sir Robert Peel, which, however, he had not the courage to post. At eighteen, his father, in spite of his mother's remonstrances, and to her great dismay, insisted on his entering his counting-house in the City, destining him for the same money-making life he had himself led. But three months after, on the 24th of January, 1840, his father died, and he was left a sufficient fortune to make it unnecessary for him either to remain in business or to prepare for a profession. His mother and he then went abroad, and travelled for a considerable time in France, Italy, and Germany. During this tour, and for some time after his return to England, it was to the study of languages that he principally devoted himself. Thus passed the childhood, boyhood, and youth of Buckle.

At length we find the commencement of a Journal which marks in the most decided

manner, his entrance in manhood with self-devotion to a great aim :—

"Saturday, October 15, 1842.—Being this day settled in my new lodgings, No. 1, Norfolk Street, I determined to keep a journal of my actions—principally, for the sake of being able to review what I have read, and consequently to estimate my own progress. My reading has, unfortunately, been hitherto, though extensive, both desultory and irregular. I am, however, determined from this day to devote all the energies I may have solely to the study of the history and literature of the Middle Ages. I am led to adopt this course, not so much on account of the interest of the subject, though that is a great inducement, but because there has been, comparatively speaking, so little known and published upon it. And ambition whispers to me the flattering hope that a prolonged series of industrious efforts, aided by talents certainly above mediocrity, may at last meet with success."

Thus he signalized his majority; and in the same year he began the practice of writing those copious abstracts which constitute his *Commonplace-Books*, and at which he used to work for several hours a day. It was nearly ten years before this early scheme of a *History of the Middle Ages* was transformed into that of a *History of Civilization*. But we think it might be shown, that to the fact of his '*History of Civilization*' having had such an origin is due some of its most characteristic features. Several intermediate plans, however, there seem to have been; and it is here that, in a biography of Mr. Buckle, should come those earlier historical sketches which we can assign, on more or less certain evidence, to this period of his life, but which we find scattered all through these unedited remains. Thus, on March 7th, 1843, occurs this entry in his Journal: "Began my Life of Charles I." About January, 1850, he wrote his account of Hooker and Chillingworth; and in July of the same year we read in his Journal:—"Finished that part of Somers's Tracts which relates to my History of Elizabeth." But he had now probably begun to form his designs of a *History of Civilization*; for, under the date of the 24th of June, 1850, we find :—

"Read Simon's '*Animal Chemistry*.' The more I read of this great work, the more delighted I am, particularly at the new views it opens to me, and of which Simon seems to have no idea,—I mean the connexion between his researches and speculations and the philosophic history of man."

And the year after, we mark this entry :—

"May 12, 1851.—Went to talk to Petheram about publishing my '*History of Civilization*,' which I hope to bring out next year."

His plan thus, at length, after ten years' labour and thought, matured, and the execution of it probably already begun, the next six years—that is to say, from 1851 to 1857—were devoted to writing and rewriting, revising and altering, copying out and adding to, his first volume. During these, probably the happiest years of his life, he lived alone with his mother in London, with but occasional short visits to relations, or excursions on the Continent. His mode of life and method of work are indicated by the following, out of hundreds of similar entries, in his Journal :—

"Saturday, May 19, 1855; 59, Oxford Terrace.—Rose at 8.30. Walked half-an-hour, and then breakfasted. From 10.40 to 1.50 finished the chapter in which I pass from physical laws to inquire into metaphysical resources. Walked one hour-and-a-half; and from 5.30 to 7.10 finished *Transactions of Asiatic Society*, iii. pp. 138—585.

Dined at 7.15. In bed at 10.40, and to 11.40 read *Journal Asiatique*, i. série x. 82—335."

It is to this period that the recollections of Miss Shirreff, who first made his acquaintance in the spring of 1854, more particularly belong. She thus draws his portrait :—

"His appearance struck us as remarkable, though he had no pretension to good looks. He had fine eyes, and a massive, well-shaped head; but premature baldness made the latter rather singular than attractive; and beyond a look of power, in the upper part of the face especially, there was nothing to admire. He was tall, but his figure had no elasticity; it denoted the languor of the mere student, one who has had no early habit of bodily exercise. The same fact could be read in his hand, which was well shaped, but had that peculiar stamp that marks one trained to wield a pen only."

The picture Miss Shirreff gives of his life, and of what constituted its romance, the mutual sympathy and devoted affection of mother and son, is very interesting. Chapter by chapter, almost page by page, was the first volume planned with his mother, commented upon by her, and with her every speculation as it arose was talked over. But, in 1855, Mrs. Buckle was taken seriously ill, and, in 1856, she began to fear that she would never live to see her son acknowledge as the genius that she believed him to be. Earnestly then did she begin to urge him to bring at least one volume out. "Yet, to spare him, she never would betray in his presence the real secret of her growing impatience; only when we were alone," writes Miss Shirreff, "she would say to me, 'Surely God will let me live to see Henry's book.'" At length Mr. Buckle makes this note in his Diary :—"June 9, 1857.—Looked into my Volume I., of which the first complete and bound copy was sent to me this afternoon." And he laid it before his mother. But the dedication to herself she was quite unprepared to find. And so great was her agitation, that Mr. Buckle afterwards bitterly repented the rough act of thus laying the volume before her to enjoy her surprise and pleasure. "Even the next day," says Miss Shirreff, "when showing it to me she could not speak, but pointed, with tears, to the few words that summed up to her the full expression of his love and gratitude."

Very pleasant it is to read of Mr. Buckle's manner towards his mother having been marked by "exquisite tenderness, mixed with playful boyish ways." Gladly and proudly did he at all times acknowledge that it was from her that he inherited his taste for metaphysical speculation, and that to her it was that he owed his love for poetry. It was her presence, too, that seemed to bring out all that was best in him. And we cannot, therefore, wonder that when, the year after the publication of his first volume, he was asked to deliver a lecture at the Royal Institution, he chose as his subject '*The Influence of Women on the Progress of Knowledge*.' But in the following spring, while he was occupied in writing his review of Mr. J. S. Mill's work on '*Liberty*,' the long-dreaded blow fell at last. It is thus briefly noted in his Diary :—"April 1, 1859, at 9.15 p.m. my angel mother died peacefully, without pain." That morning he had been occupied in writing his account of the Pooley case; and it was under the immediate impression of his loss that he composed what he calls "*The Evidence of Immortality supplied by the Affections*," which forms a later part of his

essay on Mill. Soon after he thus wrote to a friend :—

"I remain quite well, but my grief increases as association after association rises in my mind, and tells me what I have lost. One thing alone I cling to, the deep and unutterable conviction that the end is not yet come, and that we never really die. But it is a separation for half a life; and the most sanguine view that I can take is that I have a probability before me of thirty years of fame, of power, and of desolation."

Again, in November of the following year (1860), he writes :—

"I see too surely how changed I am in every way, and how impossible it will be for me to complete schemes to which I once thought myself fully equal. My next volume is far from being ready for the press, and when it is ready it will be very inferior to what either you or I expected."

It was, however, published in May, 1861. But his health then completely giving way, he laid aside—for a time only, as he thought, yet in fact, for ever—all literary work, and towards the end of October he embarked for Alexandria, setting out in search of new life in the East, but on the journey, as we now see, to his tomb at Damascus.

Of this journey of seven or eight months, three or four extracts from letters are, in this most unnecessarily meagre and unsatisfactory biographical notice, made to serve as account. We shall, however, round off the sketch we have here given of Mr. Buckle's life from the narrative of his fellow-traveller, published in *Fraser's Magazine*, for August, 1863. But, first, we shall put together the main lineaments of his character as they are in that narrative incidentally presented to us, and here in the recollections of Miss Shirreff; for the two accounts are substantially in perfect accordance. From both we gather that among Mr. Buckle's moral characteristics there was a certain selfishness, love of money, and effeminacy. But Miss Shirreff says—

"His selfishness was, at any rate, of a rare and high order, and might rather be called by a better name; . . . if he loved money, he loved knowledge more; . . . and his health made many things important to him which others can easily dispense with, and thus gave an appearance of somewhat effeminate ease to his daily life."

And in a similar strain his fellow-traveller concludes his narrative :—

"In case of the misunderstanding of any of the foregoing anecdotes of him, let me say that no serious charge of effeminacy or cowardice can be brought against one suffering from such physical weakness and nervous exhaustion as Mr. Buckle had gone to the East to recover from. . . . And with full remembrance of all, I can still say that it was no selfish nature that could be so shaken by the death of another as his had been; that could so passionately cherish the hope of immortality; that could attach itself so much to children; so care for, and so affectionately write of the friend's son who had accompanied him in the East; that could be so roused by wrong done to others; that could conceive and devote itself to the accomplishment of so great a purpose as the '*History of Civilization in England*.'"

Both Miss Shirreff and Mr. Buckle's fellow-traveller thus agree as to those shades in his character at which they hint, and in the considerations which they suggest, to prevent too much importance being attached to these less agreeable traits. Only on one point do they differ. Miss Shirreff represents Mr. Buckle as not only having little love of Art, but being quite without feeling for music, and

strangely insensible to the beauties of Nature. But in the East, as we gather from his fellow-traveller, Mr. Buckle, though still remaining without feeling even for the finest church music of the Holy Land, seems to have had aroused in him both a love of Art and a sensibility to Nature, which had not before distinguished him, except, perhaps, in his first travels on the Continent. As to all the larger and nobler characteristics of Mr. Buckle's nature, Miss Shirreff and his fellow-traveller are again in perfect accord. From the recollections of both he appears to have been possessed of great kindness of disposition, admirable temper as well as brilliance in conversation or in discussion, great industry, patience, and earnestness; the readiest and most effective sympathy with all seeking to reach or to spread knowledge; and an eager love of fame, sanctified, however, by his holding what he believed he had won of truth, to be "a call to an apostleship in as true and earnest a sense as ever was realized by missionary or philanthropist." Such was the man whose career was prematurely brought to a close while he was still but in his forty-first year, by a fever caught at Damascus. His fellow-traveller thus describes the inn in which he died, as it appeared on their entering it, after a long and fatiguing journey:—

"At last we came to a little door in the side of a dark and little-promising house. We might have been inclined to object to being taken to such an inn as this. But now, anywhere for rest and food. So we descended some steps into a small and dark court; crossing it, we were led along a dark, winding, narrow passage, and then a scene burst upon us, the very realization of a dream of the East. It was a great quadrangle, paved with coloured marbles; in the midst of it, sparkling waters, overhung by orange and other odoriferous trees; above, the fair blue heavens and the golden stars; at the further end, a deep and lofty vaulted alcove, bright with rich colours; a luxurious divan round its three sides; on its raised floor a long table covered with viands, and over the table, lamps that shone on the faces of friends whom we had seen last in the shadow of Mount Sinai."

Travels in Indo-China and the Chinese Empire.

By Louis De Carné. With a Notice of the Author, by the Count De Carné. Translated from the French. (Chapman & Hall.)

THIS volume relates the toils and experiences of the French exploring party which ascended the Great Cambodian river in 1866-7, crossed the mountains of Yunnan, and made their way down the Yang-tze-Kiang to Shanghai, in the early part of 1868. M. De Carné has already passed beyond the reach of criticism. He closed his brief career at the age of twenty-seven, a victim to the perils and fatigues of the journey which he has described. Dying in 1870, nearly two years after his return from the East, he fortunately survived long enough to prepare his book for the press. We read it with unflinching interest; we admire the energy, courage, and skill with which the French travellers faced their difficulties and overcame them; we praise the many merits of M. De Carné's work, and regret the sad and sudden end which severed the artist from his picture, perhaps before the last touches had been put on. It is, therefore, with something akin to reluctance that we perform the invidious duty of commenting upon a few of the passages which the author has left behind him.

An official account of the labours of the Mekong Commission is still under preparation in France. When this volume has appeared, we shall be able to come to some conclusion as to the scientific and geographical value of the task so arduously carried out. M. de Carné furnishes us with hardly any information that is really new, and tells us little as to the countries he traversed which was not already known to those who have paid attention to Indo-China. But if the book is a record of personal travel and experiences, it displays also a distinctly political object and tone, seeking to shed a light on the position and aspirations of the French colony at Saigon, and that light, as we believe, a distorted one. The aim of France in Indo-China is, *or was*, to extend her territory in the peninsula, establishing an effectual protectorate or supreme influence wherever actual annexation is an impossible course. This policy is barely veiled in M. De Carné's book: he rather seeks to advocate and justify its adoption, and dwells upon the advantages which may be expected to ensue. From these motives he exaggerates the evils of Siamese rule, and the disorganized condition of Annam; depicts Laos as disaffected to Siam; and makes out governors of provinces to be all but independent kings. He repudiates the notion that Cambodia was tributary to Bangkok, endeavouring to show that Siam only consolidated her power in Cambodia and Laos during recent times, and hinting that a power which has thus been newly put together may as easily be dismembered again by European (that is, French) interference. He insinuates that the English long to annex Siam; and French readers are left to draw the inference that such British rapacity might with advantage be forestalled. Having learnt also that navigation is practicable on the river of Tongquin, the author suggests that France should make a territorial settlement near the mouth of that stream. Those who read the book can find abundant evidence of all this for themselves; all we can here do is to refer to two passages.

On page 35 the writer says: "We (the French Government) had always refused to recognize the rights of Siam over Laos." Even if this be true, which we doubt, Southern Laos has for generations back been an integral part of the Siamese dominions, and the inhabitants are contented with the rule.

Again, on page 130, we are informed that M. de Lagree "found incontestable proofs of the . . . authority of the King of Annam over this part of Laos; hence, if . . . France should find herself heir to the claims of a government, which circumstances of themselves will one day force her either to protect or destroy, she will not want titles to establish her domination over those vast deserts."

Inaccurate statements seem, by design, to have been introduced on the subject of the relations between England and Siam. Thus, on page 13, we find:—"It is too well known what any tenderness shown by England to her clients commonly hides, not to doubt the disinterestedness affected in her expression of so much solicitude for Siam. . . . From Moulmein she already watches Bangkok; and not being able herself to take Cambodia, she was willing to enrich a friend (Siam), of whom she expects to be the heir." We wish the writer had given us his authorities for this

startling assertion. It is, we believe, pretty well understood in the East, as well as at home, that England has long abandoned all idea of further territorial acquisition. We cannot say the same of the French. England and Siam, after three years spent in a joint survey of the dividing watershed, settled the boundary line of their possessions in a treaty solemnly ratified during 1868—a fact of which M. De Carné seems to have been totally ignorant.

When you covet your neighbour's territory, send a hot-headed missionary thither; let him be a Roman Catholic one if possible, and instruct him to embroil himself with the civil authorities, and get himself tortured. This effected, you can walk in and take possession, with the approval of all Christian Europe. Such is the rule, and it was followed conscientiously by the French when they resolved to colonize Indo-China. But the real object which carried them there was, as they hoped, to turn the traffic between Europe and South-Western China into the channel of the Cambodian river. In furtherance of this view they organized the journey of exploration, in which M. De Carné took a part. They proposed to trace the Mekong, if possible, up to its head-waters in the Himalayan range; but circumstances forced them to leave its banks when they neared the frontier of China. The project of drawing Chinese commerce down Laos to Saigon has turned out entirely illusory. Cataracts, rocks, and a current of incredible violence for ever bar steamers from ploughing the Mekong as they do the Amazon or Mississippi. This fact the French might have learnt by inquiry at Bangkok (where the true character of the river has long been well known); and we therefore can hardly reckon it among the discoveries of the expedition. M. de Lagree, an experienced jungle traveller, and commander of the party, committed a fatal error—fatal in the truest sense of the word—by starting at exactly the wrong season for setting out. He left when the rains were beginning, instead of delaying till the cold season should have commenced. Roads are impassable when the floods are out; and exposure in the forests at that time of year is a wilful courting of destruction. He repeated his blunder at Luang Prabang. There "the rainy season had begun, and at that time even the Laotians almost entirely give up travelling." The Frenchmen should have followed their example. "Fate (what Fate is not disclosed) required them to set off." They therefore reduced their baggage to one package per man, and resumed their journey, with four months' wet weather before them. Porters, as a consequence, could only be obtained at the most exorbitant charges; it always rained; their boots fell to pieces; their feet were bruised, pierced with thorns, and bleeding from leeches; "fever paled their cheeks"; and they reached Western China at last, "drained of resources, without shoes, almost without clothes." All, or nearly all, these troubles might have been avoided, had they been content to wait for dry weather in Luang Prabang.

The travellers' experiences in Yunnan are full of interest. That country is a conglomerate of high and barren mountains, whose steep black sides are sometimes clothed with pine, sometimes veined with huge patches of red earth. Torrents roar in the ravines, and long intervals divide the towns and villages on the

high plateaux over which the ill-paved roadways march. The commerce of the country has been murdered by Mussulman revolters entrenched in the fastnesses of Talifoo, and breathing out slaughter against strangers of an alien creed. The feeble efforts of the Imperial Government to re-establish its supremacy there only foment anarchy, desolation, and pillage on the border-land, which is the theatre of the strife. British officers and French explorers are bestowing their jealous efforts in vain. The overland trade they each seek to secure is long since dead and gone, and facts seem to hold out but slender hope that it can soon be restored to life. But if the industrial activity of the country has been paralyzed, there is wealth still hidden in the soil which no invading armies can carry away. The salt pits, the pine forests, the coal and precious metals, must one day be turned to account, whatever be the route which the trade may ultimately adopt. This rich province is at present in a piteous plight. War and its attendant horrors have reduced its population more than one-half in the space of ten years, and the bones of the victims strew the borders of the roads. Talifoo, the Mohammedan headquarters, is girt with a strong external wall, and contains a stronger citadel within. The explorers made a daring effort to penetrate this place, and to snatch a final glimpse of the Mekong, which flows with hardly diminished volume, and still far from its head-waters, past the outworks of Tali. They failed in both objects, and were marched back by the Mussulman guard at a pace more hurried than when they made their approach. In China proper Mohammedan influences are not very likely to spread. The faithful followers of the Prophet kill all the swine, but a Chinaman numbers his pig amongst his most cherished possessions; and the Mussulman can therefore never hope to force upon those starving millions a creed which demands the sacrifice of a staple article of food.

M. De Carné imitates previous writers in extolling the early successes which the Jesuits achieved in China. A recent work on Japan has, in our opinion, pointed out the true cause of these triumphs. The Buddhist clergy were gradually solidifying, as the Brahmins had done in India, into a powerful, self-asserting caste. A new creed, a new priesthood, that promised to counterpoise this troublesome hierarchy, was welcomed by the rulers and encouraged to propagate its faith. Too late they discovered what dangerous powers from the West were following in the wake of these pioneers; they strove to remedy the error, and "persecutions" of Christians began.

Once embarked on the Upper Yang-tze, the travellers moved at a greatly accelerated speed, and all they have to say of mid-China is accordingly comprised in the single chapter which brings the volume to a close. Indeed, this part of the narrative could well have been dispensed with, for the author's remarks are commonplace; his own hasty observations can carry but little value, and what he borrows from other writers can be better studied in the original than in the copy. We notice some inaccuracies in the book, which, indeed, were to be expected when we recollect the author's youth, his brief experiences, and the broken health which crippled his powers. An inaccuracy of this sort is to be found on

page 158, where we are told that in Laos (as, indeed, in Siam) children smoke while still at the breast. This is literally true, but the writer should have added that these children are five or six years old, and have only never been wholly weaned, because the practice of drinking cow's milk is in those countries unknown. Moreover, the tobacco is of the mildest kind. The Indo-Chinese races will munch up honeycomb, grubs and all, with the greatest relish, yet they turn from a cup of milk in disgust. They can, therefore, hardly be descended from the pastoral tribes of Central Asia.

Lastly, we must lodge a protest against M. De Carné's account of the course pursued by France in wresting from the King of Siam his tributary rights over Camboja, and assuming the protectorate of that petty state herself; but we trust that neither our cautions in this instance, nor the other comments which we have been compelled to make, will debar readers from studying for themselves the work M. De Carné has bequeathed us, for it will repay perusal.

Songs for Sailors. By W. C. Bennett. (H. S. King & Co.)

NOTHING can be more tempting than the result at which Dr. Bennett aims, nor anything more futile than his hope of realizing it.

"Let me endeavour," he says, "to supply our sailors and the people with some songs which shall make our Hawke and Rodney, our Duncan and Collingwood, more than names to them. If I succeed, I shall rightly feel that I have laboured at a work which may be held to be even of national importance. . . . My success or failure shall be determined by the adoption or neglect of my songs by our blue-jackets themselves. To them I send forth my volume, not without a strong hope that I shall not have written for them in vain."

Here, as in his 'Contributions to a Ballad History of England,' published some years ago, Dr. Bennett has brought literary taste, literary skill, and literary knowledge to his task. He writes about the sea and sailors, heroic daring and historic deeds, as a man of culture and of patriotic feeling would be sure to write. He loves and sympathizes with his subject. But his sympathy springs from the imagination and not from the living reality itself. He may dress as he pleases in a sailor's suit, but the landsman peeps out beneath it.

Not, of course, that this artificial tone is insincere. Dr. Bennett writes nothing that he does not try to feel, only he does not write as a sailor would have written, or what a sailor will care to sing. But then that special gift is among the rarest. Charles Dibdin had it, though even in his case he is said to have written 1,300 songs, and perhaps not thirty are remembered. Stevens's "Cease, rude Boreas," Cherry's "Bay of Biscay," Prince Hoare's "Arethusa," Campbell's "Mariners of England," and Arnold's "Trafalgar Bay," are among the few other sea songs which are really known and readily sung. There is not one, however, of Dr. Bennett's poems which we can set side by side with these. Take, for example, the first of all, "In the Painted Hall, Greenwich Hospital":—

Here around us forms of glory
Living from the past arise;
See, our mightiest deeds of story,
Act them here before our eyes, &c.—

which is all very well, if not very grammatical;

but then it is in no wise inspiring. The next poem is called "To Sea!" and in six lines we have such popular phrases as "Norse blood," "ocean surges," and "billowy pulses," for Jack to master. "Surges," by the way, is a favourite word of Dr. Bennett's, but no sailor would use it. Then we have a great deal of Macaulay-and-water—of which one droll specimen is the "Anglo-American Boat-race, August, 29th, 1869":—

Come, all who speak our English tongue, come here
to-day, and see
How Hellas trained her heroes for her greatness yet
to be.

Not only in the strifes of thought and speech she
trained them on,
From sterner strifes they caught the hearts that won
at Marathon,—

and so on for eighty lines. Is Dr. Bennett laughing at us?

Another example is a conclusion to Macaulay's "Spanish Armada," which is, no doubt, excellent in its way, but, unfortunately, it is slightly inaccurate. Drake fits out his ships: And fast aboard the powder and heaps of shot were
rowed,

And deep the beef casks and the bread with rough sea
jokes were stowed.

It is a thousand pities that Dr. Bennett had not the victualling to do. He would have done it better than Elizabeth, who saved expense (as Mr. Froude tells us) "by cutting down the seamen's diet, stopping the beef and mutton, and setting them to defend their country and her throne on fish, dried peas, and oil," which, the Domestic MSS. assert, came to about half the cost of beef.

Of the other historical songs there are several that strike us as being well conceived and well-written, but there is no genuine glow or life about them.

Quite the best things in the book are the poems about sailors' wives. These are simple and often pathetic. Dr. Bennett seems to enter into the women's anxious watching and their foreboding cares as he cannot into the active duties of the sailor himself. "A Mother's Song" is really charming, marred only by the affectation (easily enough removed) of a single line—

Kind, kind, merry dear wind,
Bring him to hang with me
O'er a cradle blessed with a small-hushed rest,
And waking blue eyes to see;

Dear wind,
Blue eyes, where his own he'll see.

What sort of a sailor must he be who could understand what "a small hushed rest" is? We should find it hard to explain it to him.

"A Fisher-Wife's Song," is so good that we will quote it as it stands, though here again we must protest against such expressions as "foam-thickened storm," and "in-rolling thunder." Has Dr. Bennett really the good fortune to know sailors and sailors' wives who use such elegant language, or is it his own language which he puts into their mouths?

A FISHER-WIFE'S SONG.

"Oh, gull, gull! grey gull of the sea,
Gull skimming landwards, O tell it to me;
Tell me my Philip's brown trawler you see,
Riding safe home to her port on her lee,
Beating safe, safely home to Clovelly and me.

Oh, gull, gull! oh, winged but like you,
That I might the foam-thickened storm circle through
Till his red sail I saw, and his dear face I knew,
His hand to his helm, and his heart to us true,
Beating safe to Clovelly, and oh, to us too!"

"Oh, wife, wife! I've swept the black squall
That's hiding the in-rolling thunder from all.

Before Him, who saves, with your little ones, fall.
I've seen the best handler of oar and of trawl
To Clovelly and you beating safely through all."

Our parting advice to Dr. Bennett would be always to write what he *does* feel, and not to attempt what he merely *desires* to feel. He is not the first poet whose lyre has refused to sound the praises of the Atreidae and of Cadmus!

The Life and Adventures of Alexandre Dumas.
By Percy Fitzgerald. 2 vols. (Tinsley Brothers.)

WITH the exception of Byron, there is certainly no famous literary character whose career is more suggestive of adventure and wild enterprise than that of the novelist whom Mr. Percy Fitzgerald has attempted to describe. A truthful and impartial biography of Alexandre Dumas is indeed needed. Few among his contemporaries have been more libelled—few have borne a heavier burden of accusations. It is a pity that Dumas' private life should, to some extent, be open to these attacks; yet it need scarcely be observed that his extravagance and erratic disposition have been magnified; and it must be put down as a principle that a man's personal eccentricities are not to be confounded with his literary merits, so long as those oddities do not interfere with his talent. Whatever may be said of Lord Byron, he will ever be the author of 'Childe Harold'; and Dumas will be considered first as the writer of the 'Three Musketeers.' But Mr. Percy Fitzgerald maintains that he is not the author of the 'Three Musketeers,' nor, indeed, of most of the favourite romances which have carried his name over the world. Dumas, says Mr. Fitzgerald, has a distinct claim but to three works—two comedies and a novel—'Monte Christo,' 'Mademoiselle de Belle Isle,' and 'Un Mariage sous Louis XV.'; nay, even 'Monte Christo' is doubtful; and no doubt Mr. Fitzgerald, by dint of a little perseverance, could triumphantly demonstrate that the comedies are from other pens too. Such intelligence is surprising indeed; but something yet more surprising is in store, as we shall see; for Alexandre Dumas was, in his biographer's opinion, the greatest literary quack who ever appeared on the face of the earth—an undignified pantaloon, and an egregious scamp into the bargain. 'Henri III.' was stolen from Schiller's 'Don Carlos,' and that "outrageous" drama, 'Antony,' was dishonestly taken from M. Victor Hugo's then unpublished 'Marion de Lorme,' although the same M. Hugo has frequently asserted that the charge now repeated by the present writer is a calumny. To cut matters short, Mr. Percy Fitzgerald is bent on "revealing" Alexandre Dumas; he intends to divest him of the delusive garb of reputation, and present him as the "clever adapter of other people's thoughts." Alexandre Dumas ransacked European literature with unprecedented levity. We rather thought him one of the most original and inventive writers of the time, but it seems we must alter our opinion. But this is not all! Alexandre Dumas stands responsible for the demoralization of French literature: he has corrupted the drama; and, not content with giving his son to the world, he has supplied him with hints for the pieces which bring down in our day all but universal reprobation.

This great criminal's biography runs thus.

He was born at Villiers-Cotterets in 1802; his father was the General Dumas who distinguished himself during the Republican and Imperial wars. Young Dumas was a boor up to the age of eighteen, when a small place was obtained for him in the Duke of Orleans' (the future Louis Philippe) household. His father died penniless, or nearly so, when he was four; and subsequently he had to support his mother. He was still in the Duke's service when 'Henri Trois' was played at the Français with great success. The French drama was then undergoing a course of radical reformation; romanticism was in the ascendant, and Dumas had the honour to enter the lists as one of the principal innovators, in the company of M. Victor Hugo and Casimir Delavigne. At this time, Mr. Fitzgerald thinks, although English literature had great influence in the reformation of the French stage, Byron and Shakspeare were only esteemed because it was the fashion to esteem them. He believes that, although no less than fifteen or sixteen translations into French have been given since the commencement of this century,—although few French writers of merit have not written essays on his works,—although Shakspeare is enthusiastically admired among our neighbours,—Shakspeare's drama has never been open to the French understanding.

Soon Dumas began his career of adventure and literary plagiarism in earnest. When the revolution which overthrew Charles the Tenth burst out, the future novelist signalized himself by a curious and amusing exploit. He undertook to capture the powder magazine at Soissons. He started in a post-chaise with two friends, hoisted the tricolor flag on the steeple of the cathedral, walked up to the officers of the fort, threatened to blow their brains out if they did not capitulate, took them prisoners, and returned in triumph to Paris with the powder. This adventure sounds like one of d'Artagnan's feats. Dumas went next on a mission to Vendée, attired in a fantastic uniform, and the manner in which he accomplished his object was no less fantastic than his dress. His second great dramatic success was the "revolting" 'Antony.' Mr. Fitzgerald has borrowed of Mirecourt and others a score of anecdotes relating to this piece, indicative of the author's prodigious self-sufficiency and vanity. Here, speaking of M. Victor Hugo's dramas, Mr. Fitzgerald praises them, but a little further on he calls them "brutal and revolting."

As to the subsequent career of the novelist, we see little in the present record that has not been said by preceding biographers, beyond the lengthy description of Dumas' "system" of producing books from the moment his popularity had reached its zenith, and even that has been exhaustively treated many years ago. Dumas organized a firm of novel writers, and employed a considerable number of young men, foremost of whom were Auguste Maquet, Vacquerie, Meurice, and Fiorentino, who wrote under his name at a low rate, while he pocketed the profits and the celebrity. Towards the end of his life Alexandre Dumas, who had earned and spent millions, was poor, and sought, in many ways certainly unworthy of him, the means of satisfying his craving for the luxurious habits of better days. No subject could be more painful than this slow decay and debasement

of genius and dignity; but Mr. Fitzgerald thinks proper to lay stress on this portion of the novelist's biography, and to detail with great minuteness and in contemptuous language the last struggles with real poverty. Nor does he seem aware that Dumas' recent death might have induced him to suppress most of his reproductions from De Mirecourt on the subject of father and son, if it were only out of deference to the latter.

Mr. Fitzgerald writes throughout with a thorough feeling of disdain for Alexandre Dumas' life and works. He never omits an opportunity of attacking him, and occasionally quotes M. Granier de Cassagnac as a reference. He has gleefully collected all the stale little anecdotes and vicious digs of Loménie and Jacquot, and made an *olla podrida* of them; and he consults the libellous writings of a man whose pen has left few reputations unsullied. He makes out Dumas to have been a despicable adventurer, a dishonest man, and a monstrous plagiarist. Now, as regards the works not written by him, Dumas has himself openly admitted that they were not his; and nothing can be easier for anybody at all proficient in the French language than to distinguish between what Dumas has and has not written. But of Dumas' characteristic humour,—of his peculiar style, one of the most recognizable in French,—of his native gifts, gaiety, and invention, and dramatic power, so unmistakably prominent in the 'Three Musketeers,' 'Twenty Years After,' 'Ange Pitou,' and a score of others (all of which are here put down as not by Dumas), the writer displays an ignorance incompatible with his pretensions as a judge of black sheep. This ignorance becomes really amusing when 'Ascanio,' a story known to all Dumas' readers, except, we are sorry to say, to Mr. Fitzgerald, as one of the French novelist's liveliest productions, is spoken of as the work of M. Paul Meurice, whose capacities show sufficiently that 'Ascanio' is above his powers. Alexandre Dumas has certainly, as every great writer has done of all times, taken subjects treated before; but of these he made original creations, as Corneille made a creation of Guilhem de Castro's 'Cid.' It cannot be denied that his system of literary speculation was unwarrantable; yet the frankness of his confession of their real authorship, and their inferiority to the works really from his pen, can be taken as a sufficient excuse. As to Alexandre Dumas' influence on the French drama, Mr. Percy Fitzgerald's strictures are simply futile. The French stage shook off the narrow tyranny of classical omnipotence, and Dumas was mainly instrumental in furthering that desirable result. His determined realism has freed the drama of false ideas and absurd prejudices; and between the bold truthfulness of Dumas the elder's dramatic works, and the pieces of Dumas *fils*, there is the difference that lies between a sternly treated page of real life and a systematically immoral exhibition.

We have but a word to add. After an elaborate attack on the great *romancier's* private sentiments, Mr. Fitzgerald relates the death of his mother, his display of grief at her loss, and adds, "that he cannot but doubt of its sincerity." The picture is complete. Dumas was an unscrupulous adventurer, a literary pilferer and quack, a coward, and finally a bad son. We venture to doubt

the taste of this last assumption. On the whole, such an attempt to sap the celebrity of a writer is an unenviable task, which ought to be left to a Jacquot.

Sagas from the Far East; or, Kalmouk and Mongolian Traditionary Tales. With Historical Preface and Explanatory Notes, by the Author of 'Patrañas.' (Griffith & Farran.)

THE first sight of this book afforded us an agreeable surprise. Neither in the collection of Spanish stories, entitled 'Patrañas,' nor in that of Tyrolese tales, labelled as from "the land of Hofer," were there many traces of anything like scholarly work. But the volume now before us, although purporting to be by the author of those compilations, is, so far as part of it is concerned, immeasurably superior to them; for it contains in its notes a considerable amount of solid information, industriously collected from a very wide field of research. They are gathered not only from the well-known works of the chief authorities on Oriental subjects, but also from the *Transactions* of learned Societies and other scientific periodicals, familiarity with which is rare except among professed scholars. To some of them Prof. Jülg's name is appended, but the author of 'Patrañas' appears to claim the rest as his own. To our eye, however, they seem to be decidedly of German rather than of English extraction. Take, for instance, the following note on page 401:—

"The wolf-nurtured prince has a prominent place in Mongolian chronicles. Their dynasty was founded by Bürte-Tschinoa—the Wolf in winter clothing. See I. J. Schmidt's 'Die Völker Mittel-Asiens, vorzüglich die Mongolen und Tibeter,' St. Petersburg, 1824, pp. 11–18, 33 *et seq.*, 70–75 and sSanang sSetzen, 56 and 372."

In spite of its grammatical obscurity, we felt convinced that this note came from a German workshop, and at page 128 of Jülg's 'Mongolische Märchen' we found it, minus the obscurity. "Es spielt aben der Wolf auch in den Stammsagen der Mongolen eine bedeutungsvolle Rolle, indem sie ihre Fürstenreihe beginnen mit Bürte Tschinoa," &c. In this instance Jülg's name has undoubtedly been omitted through inadvertence, for our author has usually recognized all obligations to him.

Some of the notes, however, are evidently of home manufacture—the following, for example:—

"As an instance of the migration of myths, I may mention here that I met in Spain with a ballad, which I am sorry I have mislaid, and cannot, therefore, quote the verse, in which the love-lorn swain, in singing the praises of his mistress, among other charms enumerates that the flowers spring from the stones as she treads her way through the streets."

Stephano's "delicate monster" did not speak in more contrasted tones than make themselves heard in these two notes. Thus much for the commentary. The text itself, containing the 'Kalmouk and Mongolian Traditionary Tales' of the *Siddhi Kūr*, and the 'History of Ardshi Bordshi Khan,' appears to have been translated from the German versions of those works. "Of these [versions] I have availed myself," says the translator, in a Preface which is not as clear as it might be with respect to the authorities on which the present work is based. The stories, now "for the first time put into English," have, as is well known,

been transferred from India to Central Asia, from the 'Twenty-Five Tales of a Vetāla' and the 'Adventures of Vikrama,' and other like sources, to the above-named Calmuck and Mongolian collections. On their way they have naturally undergone some transformations, but these only render them the more interesting. To students of comparative mythology they have already been rendered familiar by Prof. Jülg's handy and in every way excellent translation, as well as by other versions, notably the Russian paraphrase made by an erudite Lama. But to the general reader they will offer all the charm of novelty.

Among the most interesting of these tales is a version of the story, found in so many lands, of the husband who sometimes appears in the form of a man and sometimes in that of one of the lower animals, until at last his wife destroys the magic skin or slough on which his transformation depends. Its most familiar forms are probably those of 'The Little Ass' (Grimm, *K.M.* No. 144), and 'East o' the Sun and West o' the Moon' (Dasent, No. 4). The well-known 'Frog-Prince' (Grimm, No. 1) also belongs to the same group, but it has lost its most important incident. In the first story it is an ass that the heroine marries, in the second a bear, in the third a frog. In the Calmuck story (No. 7) it is a bird. Two sisters successively wander in search of a lost ox, and each of them enters a palace in which is a great white bird, perched upon a golden throne. To each sister the bird fruitlessly proffers marriage. But their younger sister, when she in her turn enters the palace, accepts the bird, and is married to it. This bird is an enchanted man, who sometimes assumes his human shape. During his absence one day, his wife, acting on the advice of an old woman, burns his cage (according to Jülg's version; his feather-dress or bird-like husk, according to Gomboief's). When he returns home and finds out what she has done, he tells her that what she has burnt was his "soul," and that now he will probably be carried off by demons. His only chance of escape depends upon her being able to continue waving a stick which he gives her for seven whole days and nights, during which time he will be engaged in contest with his ghostly enemies. She does her best; but on the seventh night, in spite of her having propped up her eyelids with feather-grass, she closes her eyes for a moment, and her husband is carried off by the evil spirits. The Calmuck Psyche wanders disconsolate in search of her lost Cupid, and at last finds him sitting at the foot of a bill. He tells her that the demons have made him their water-carrier, and he begs her to go home and make another cage, and woo back his soul into it. Then he is swept away by the demons; but she returns home and does what he has requested, and suddenly, "from behind the wall a bird flew in, and that bird was her husband."

Such is an outline of this Calmuck paraphrase of an Indian tale. According to Prof. Di Gubernatis, the bird is the sun, and "the aurora (or dawn) is the aviary, made of flames, of this divine bird. When the aviary is burned at morn, the aurora and the sun separate; they meet again in the evening, when the aviary is reconstructed."

By way of another specimen of these "Sagas," we will take the Mongolian story,

No. 14. It is a variant of the well-known tale of the good-natured hunchback, from whom his hump is taken off by the grateful fairies whose song he improves, and of his ill-natured companion in deformity, on whom the enraged fairies confer an additional hump, in punishment for his not having sufficiently amplified their song, or having spoilt it by an unwelcome addition. A special favourite with the Celtic peoples, it is also familiar to the Japanese, to whom it probably came through Buddhistic channels, similar to those which conveyed it to the Tibetan Mongols. The story in the *Siddhi Kūr* relates how a poor man, whom a rich brother has not invited to a feast, rushes out into the forest with the intention of killing himself. But as he goes along he sees a number of the spirits called *Dakinis* disporting themselves, and perceives that they have a wondrous bag, from which, when it is struck by an equally miraculous hammer, all things desirable flow abundantly. So when they have departed, he steals the bag and hammer, and returns home reconciled to existence. His rich brother, hearing of his sudden prosperity, calls on him, extracts his secret by means of unbrotherly threats, and starts at once in search of the haunt of the *Dakinis*. Arriving there, he is seized by those spirits, who take him for the thief who has stolen their sack and hammer. At first they talk of killing him, but at last they determine to stretch his nose to an immoderate length, and tie nine knots in it. When this has been done they disappear, and their victim slinks sadly home. After a time he hears that his brother's magic hammer can loose the knots, so he sends for him, and agrees to reward him richly if he will perform the cure. When the hammer is applied to the sufferer's nose, knot after knot vanishes. But when only one remains the patient's wife dismisses the operator, hoping thereby to avoid having to pay the stipulated reward. Then she steals the magic hammer, and tries to cure the last knot herself. But not knowing how to use the miraculous weapon, she hits her husband so violent a blow with it, that his head cracks asunder and his brains run out. Whereupon he dies, and his brother inherits his wealth.

From these two samples an idea may easily be formed of the worth and interest of the collection. As regards the merits of the translation, it is difficult to know what to say. We have stated that we were agreeably surprised by the first sight of the volume now before us. It opened at the notes, and we were delighted at finding in them traces of exact and apparently conscientious labour. But when we read the translations of the tales we became not a little bewildered. If these stories were intended for children and unlearned persons only, why were such elaborate notes appended to them? If they were meant for students also, why were they not translated as closely as propriety would permit? The translator says that he has "made it an undeviating rule to let such alterations [as occur] be as few and as slight as the case admitted"; but he seems to have broken his rule on numerous occasions. If we turn, for instance, to the story of the 'Two Brothers,' of which we have given a summary, we find that the English version differs considerably from that given by Prof. Jülg in his 'Mongolische Märchen.' When the avaricious brother falls into the

hands of the spirits, and one of them suggests that he be put to death, we are told that—

"The Dakinis were thoroughly out of temper, and did not want any urging. The words were no sooner uttered than, like a flock of birds, they all flew round him and seized him. 'How shall we kill him?' asked one, as she held him tight by the hair of his head, till every single hair seemed as if forced out by the roots. 'Fly with him up to the top of the rock, and then dash him down!' cried some. 'Drop him in the middle of the sea!' cried others. 'Cut him in pieces, and give him to the dogs!' cried others again."

The whole of this passage appears to be an expansion of the simple words which Prof. Jülg has rendered as follows: "So verabreden sie unter Einander in ihrer Erbitterung." Of course, in a mere Christmas story-book such expansions would be venial, but the learned notes which adorn the present volume give it a claim to be considered as belonging to a different department of literature.

NOVELS OF THE WEEK.

Hugh Noble's Flight. By the Authoress of 'What Her Face Said.' (S. Tinsley.)

The Yellow Flag. By Edmund Yates. 3 vols. (Tinsley Brothers.)

Marjorie's Quest. By Jeanie T. Gould. (Trübner & Co.)

A NOVEL written in the purest Carlylese is so rare that we may be pardoned for approaching it with a certain degree of curiosity. 'The True Story of Hugh Noble's Flight' is told by a writer who describes herself, and perhaps, therefore, will not object to our describing her as "a garrulous old maid, with whom, for nine-tenths of her life, going out of doors has been half an incident." Her reason for telling it is thus expressed in what she is pleased to call "Prefatory," but any other writer would have called the Preface:—"Of all the strange fantastic things done under the sun and mine eyes and in this town, of all the evil things done, of all the noble, the heartsweet things done—none seem to my thought stranger more evil nobler sweeter than—none to call so loudly for words to bespeak it and a pen to write it as—that which befel Hugh Noble and Olive Fleetwood." That sentence contains the key to the book, and is, moreover, a fair sample of the writer's style. Many readers, we fear, will be warned off while yet on the threshold; but to those who can face the ruggedness of the country through which they have to pass, we will say that their courage will meet with its reward. The observation of men and women, the insight into motives, the analysis of what is called character, all these show that half a century's experience has not been thrown away on the writer, and, through her, may suggest much that will be appreciated by her readers. We have no wish to mar the interest that belongs to the plot, if it may be called a plot, by revealing the reason for Hugh Noble's sudden disappearance from the provincial town in which, a recent comer, he had taken a prominent place from the first. We will only add, that the "story" is contained in a single volume.

Turning out regulation three-volume novels by steam, with a regulation bigamy and the regulation sleeping-draught of impossible power successfully applied to a regulation heroine, is sorry work for a man of Mr. Yates's powers. We have no doubt it pays; and if the trashy

'Yellow Flag' follows, at an interval of three months, the trashy 'Waiting Race,' and a certain public buys both, no one, we suppose, has much right to complain. The execution of this novel is careless, and the characters are weak and ghostly, but there is hardly a line in it which does not give the impression that Mr. Yates could, if he chose, write a better book.

We regret to think that there are still many Englishmen, and yet more women, who entertain to the full all the feelings of our loyal grandfathers towards their brethren across the Atlantic. With these worthy people the word American "surprises by himself" all the meaner vices of humanity. It means sharp practice, want of all reverence for all men and all things, bad manners, a nasal accent, frequent expectorations, and so on. Mention any little trait which you may have seen or heard of in an individual, tending to show that politeness, unselfishness, or any of the domestic affections is not wholly unknown among Americans, and you are regarded as at best a wilful paradoxist. 'Marjorie's Quest' would, we think, be a good book to set before such persons. It is a story adapted for "young people" who are not disposed to look too critically into a novel for a study of character, or an enunciation of social problems, but quite ready to be satisfied, so long as there are plenty of interesting incidents, and everything comes right at last. The book before us fulfils these conditions admirably. Marjorie, the heroine, is twice lost herself, besides having to find her father; loses her memory; gets it back again; rides eighteen miles into the Confederate camp (the story is written from a loyal Unionist point of view), to have an interview with General Early, in order to speak to the character of a prisoner, who, though she does not know it, is her old playmate and future lover; saves him; finds her father; and at last marries, or is to marry, the right man who has been marked out for her, since as a boy of sixteen he played with her, a child of ten. Of course there must be a little shade in this cheerful picture. So we have the naughty little girl and ill-natured big boy, whom we have been familiar with from a very early age, and we have a wicked old woman who steals Marjorie, and a man who somehow knows all about her first disappearance, and comes up at the right time to tell her where to find her father, and gets killed directly afterwards; but these are, as all the world knows, necessary as examples of what happens to bad people, and do not spoil our pleasure at the satisfactory disposal of all persons. Well, a story of this kind is not high art, but it is pleasant as serving to show that there is still some demand among young people in America for the same kind of simple amusement as has satisfied them in all ages, and that love of children and reverence for parents flourish no less in the New World than in the Old. As to the children, indeed, Miss Gould introduces us to some of the most delightful with whom we are acquainted; and as she vouches for personal experience for the most wonderful of all their sayings and doings, we are inclined to hope that they are altogether sketched from nature. We wonder, by the way, if all white servants in America are Irish: it appears to be quite an understood thing that they shall all speak with a rich

brogue,—the only exception to this rule in the book being an old Scotchman, for of native white servants there are none.

We cannot congratulate Mr. Hoppin on his illustrations. They are scratchy in execution, and he has succeeded in making everybody look like the most simpering kind of wax doll. We suspect that his *forte* lies more in the line of comic than of sentimental art.

CHRISTMAS NUMBERS.

CHRISTMAS numbers, like occasional poetry, could be dispensed with, and it is to be hoped the year about to close will be signalized as the last in which we shall be invited to notice them. The late Mr. Charles Dickens was wise in abandoning the practice of giving a Christmas number in connection with the periodical he edited, and there was some expectation that so eminent an example would be extensively, if not generally, followed. Such, however, is not the case. The 'Forget-me-Not,' the 'Friendship's Offering,' the 'Amulet,' the 'Keepsake,' and the 'Literary Souvenir,' of our fathers, are reproduced in a hundred forms, and with the same object, in our day. Rubbish which would have no chance of publication at other seasons is thought to be appropriate at this. We can understand why pancakes should be served on Shrove Tuesday, and a goose at Michaelmas; we are ready to admit that skating under a July sun would be inconvenient; but why the reading public should be thought to have a deeper interest in cold weather for ghosts and fairies, and the silly impossibilities of fiction, than they manifest in warm or temperate weather, has never yet been satisfactorily explained by the promoters of the system. Unless the price paid for the "annual" is to be regarded by its publisher and editor as a benefit by the actor, or a Christmas-box by the butcher's boy, we see no way of accounting for the periodical infiction we are all called upon to bear. We have before us as we write more than a score of these publications, and we candidly avow there is no single contribution to any one of them which the world would be worse for if it willingly let die. The "Extra Christmas Number of *All the Year Round*" is certainly not an exception. The contents comprise seven stories; but what chiefly attracts the reader is the story intercalated and stitched in between the leaves, in praise of one of the numerous rival sewing machines. The *Graphic*, as was only natural in an illustrated periodical, has issued a Christmas supplement, consisting of ten full-page illustrations, done in good style, the text being a story by Mr. Charles Reade, in which that gentleman has departed from the practice of converting Blue-Books into novels, and has taken to Irish history, which he treats pretty much as he has treated Prison Reports or Lunatic Asylums Reports. He has discovered that about the year 1726 salmon was plentiful in some of the rivers in Ireland, and so he gives us an incident we are to believe might have been seen daily:—"He came to a fall in a river, eight feet high, and saw salmon glittering prismatic in the sun, like rainbows, as they leaped; but they struck the descending column a foot too low, struggled in it a moment, then came down as stupid as tin fish: and here he saw a sight he might have travelled creation and never seen elsewhere; a corpse-like man, lying flat in a coffin, and towed gingerly up to the fall by his bare-armed wife straddling on a rock; the man caught the salmon on the ground, one after the other, by the belly, with a cart rope and three barbed hooks that would have landed a whale. 'Twas his own coffin, ordered by his uneasy wife, with true Hibernian judgment, the moment he was expected to die. But the salmon came up from the sea, and began to leap like mad. Pat put off dying directly, and took to poaching. We are creatures of habit, and salmon-slaughtering was his custom at that time of year, not dying." The social habits of the time, too, he is over-careful to let us know he has heard about. When it is tiresome to continue a dialogue conducted in the

manner of the period, he refers us to Swift's 'Polite Conversation,' but he does not refrain from recording his knowledge that a fit of the vapours was "a fashionable importation," and that after dinner bottles and glasses were "exchanged for others that would not stand upright, the stems of the glasses having been knocked off, and the decanters being made like a soda-water bottle." Mr. Reade's heroine is evidently a cross between the "female barman" and the heroine of the notorious story who ran away in boy's clothes. It has no particular reference to Christmas.

None of the others is much superior in merit to these we have mentioned. The *Belgravia Annual* is scarcely to be distinguished, as to appearance or what it contains, from any monthly number of the magazine. Whether it is Mr. G. A. Sala's West-End romance, or the string of ghost-stories tied together by the author of the 'Romance of War,' or the contribution entitled 'A Good Hater,' by Miss Braddon herself, which is supposed to be the excuse for issuing the additional number, each reader must determine for himself.

Mr. Charles H. Ross is *Routledge's Annual*. He is himself alone, nobody sharing with him the honours of contributing even a line of poetry. In 'Hot and Cold' he narrates 'A Life and Death Search,' which we presume might have been disposed of by one of Mr. Ross's reputation as a raconteur at any period of the year, had the story not been thought good enough, or bad enough, to suit the Christmas appetite, that can digest plum-pudding and annuals. Even the venerable age of Sylvanus Urban has not saved him from being made a victim to the new custom. In the *Gentleman's Annual* we have a retrospect of the past year, in which "Literature, Art, the Drama, Commerce, Sports and Pastimes, and other subjects, are treated in reasonable detail." As regards poetry, we are glad to be assured by the compiler that "there is enough of the old feeling left in quiet retreats off the highways of society," not only "for the success of Tennyson, Browning, Swinburne, Morris, and Rossetti," but also "for a certain amount of enjoyment, in the pleasant contributions of men like William Sawyer and Mortimer Collins." Fortunately, however, the compiler adds that "the educational movements of the day are a strong feature of the current annals of literature."

Good Cheer, forming the Christmas number of *Good Words*,—*London Mixture*, the Christmas number of *Good Things*,—*Under the Thumb*, the Christmas number of *Once a Month*,—and *Jack o' Lantern*, the Christmas number of *Once a Week*,—may be described as being up to the mark or not up to the mark with equal truth. What mark the editors of *Beeton's Christmas Annual* aim at reaching, we shall not pretend to discover. The verse, which forms more than half the magazine, is at once dull and vulgar, and the prose, especially the tale stitched in between the leaves in praise of a sewing machine, will hardly help to keep the memory of its authors green till their services are required this time next year. Of the Christmas number of *Tinsley's Magazine*, which is entitled *Bread, Cheese, and Kisses*, we shall restrict ourselves to say that the story is inferior to the 'Blade o' Grass' which we had from the same hand.

The *St. James's Magazine* and *United Empire Review Christmas Box* has a pleasing heliotype as frontispiece. It illustrates some verses entitled 'Love,' by Mr. Colin Rae-Brown, a gentleman who, we see, also contributes a story, in which he manages to slip five stanzas with the sly remark, "As the poet says."

The *Fine-Art Annual, Christmas, 1872* (Virtue & Co.), consists of an almanac, a few lightly and not ill-written stories and essays, a considerable number of woodcuts, and three "steel plates." The last appear to have been borrowed from the *Art-Journal*. There is much that is amusing in this publication, and not without interest to the student of human nature who may desire to see what is considered fit literary food for every class of readers.

Certain criticisms on current publications are the most readable part of the 'Annual.' Here is a whole parterre of flowers of the "gentle craft." It is said that there is "something very unique about a gift" of an edition of Mr. Tennyson's poems. The author is reminded, by the appearance of this edition, of Mr. G. Macdonald, who is spoken of as "by no means unripe when he wrote" a certain book, and as "of excellent flavour" when another was published. Also, "Mr. Macdonald had enough poetry in him to give sweetness and light to his prose when turned into it." What does this mean?

The remaining Christmas contributions, all of which, as well as those we have alluded to, must have been written and will have been read long before the season arrives—may be briefly dismissed. The Christmas number of the *Monthly Packet*, which indicates how dreary the *Monthly Packet* itself must be,—the extra number of the *Sunday Magazine*, *Two Women*, and the Christmas number of which, in a moment of excitement, the *Nautical Magazine* has been guilty, *A Round of Stories for Christmas Circles*, by four ladies,—nearly exhaust our list as well as our patience.

Finally, a promised periodical, *The Day of Rest*, has, we believe, anticipated its own birth by sending forth a Christmas number! This crowning absurdity is, we hope, a proof that the system of which it is a result cannot endure much longer. That our Christmas observances are many of them steeped in an atmosphere of insincerity, is an evil that it would be hard to remedy; but silly stories, put together in a silly way, and under a silly pretext, are not a formidable abuse. The public has only to cease to buy, and the manufacture of such literature will become unprofitable, at least in the form of "Christmas numbers."

CHRISTMAS BOOKS.

THE Christmas books before us serve to show, by their variety, how carefully the divers tastes of young readers are being catered for. The religious element prevails; the moral principle is represented in *Hanbury Mills: a Study of Contrasts* (Warne & Co.), and action is equally well illustrated in the naval stories to which we shall presently refer. *The Message, and other Stories*, by P. M. P. (Society for Promoting Christian Knowledge), is a pretty volume, in which we are taught that God's ways are not our ways, but that our ways ought to be the result of looking for and following the ways of God. The book is a good comment on the clear and intelligible text,

Keep thou the one true way
In work and play.

In less serious style, the author of *Our Forest Home* (Religious Tract Society) treats of that home and the fortunes of its inmates. Recollecting that he has "to tell a story, and not to preach a sermon," he begins at once a lively story-teller, but ends very like a preacher. We do not say this by way of disparagement. The story and sermon hang well together; and the tone of both has a sincere and earnest ring in it, worthy of all respect. The inmates of the poorest home are not subjects for the Zoological Gardens, they belong to human nature, and the bit of love-making between Grim and Emily is purely human, and charmingly natural.

Faithful but not Famous (same Society) contains for its groundwork a history of the origin of Protestantism in France—an origin in which the sun flashed so promisingly, only to be too soon succeeded by darkness and despair. The story seems to be inspired by the tercentenary of the Massacre of St. Bartholomew. The remembrance that Pope and Cardinals exalted over that slaughter a little embitters the author's utterances, but this is, perhaps, excusable.

In *The Days of the Cattle Plague* (same Society) we find ourselves in modern times, and witness more plagues than the one which attacks the herds. Good people come in for their share, and young folk are tormented by the evils common at their time of life. The story is a good story, and there is a philosopher in it, one Mrs. Flint, with whose philosophy we fully agree, although it has a

touch in it of Voltaire's Dr. Pangloss. A Mrs. Laycock remarks that something very disagreeable is "all for the best." "I am tired of my lie to hear that," said Mrs. Flint. "I wonder, ma'am, if you'd call a cracked cheese as good as a sound one! by no means you wouldn't! Then how can misfortunes and troubles, and all manner of bad things be cried up to be as good as the best of luck?"

The words *David to Maccabeus*, the title-page of the 'Woodleigh Stories,' by the Rev. H. C. Adams (Warne & Co.), explain the extent of the narrative. Each narrative is followed by a dialogue, in which the tale and its teachings are discussed, in a somewhat Sandford-and-Merton style; as, for instance, when a Mr. Mason not only gives his opinion, and says that it is his, but complacently adds, that "it is also the opinion of those who are best qualified to pronounce on the subject!" Mr. Adams, moreover, does not give his pictures local colour, and Saul talks as though he were arm-in-arm with Jonathan, in Regent Street. There is no poetic or antique ring in the talk. In other respects, the tales are good.

With *Hanbury Mills* we get back from the Sundays in the East to week-day life in England. It brings us into Devonshire and Yorkshire, and has a story which might take precedence of many an over-praised novel. There is a pretty young Patience, who, knowing nothing of love, leads a noble fellow to be in love with her, and he is in earnest. Much grief comes of it, and death and weddings, and a rather unsatisfactory expression on the part of the author of a hope that the respective couples were rightly assorted! This pretty story is prettily illustrated.

We hope that purchasers will not be deterred by the ugly frontispiece which disfigures *Jessie's Work; or, Faithfulness in Little Things*, by Mary E. Shipley (Seeley, Jackson & Halliday). The book is clever and interesting; the moral is steadily worked out; the spirit in which it is written is good; and the sweet influence of the life of the crippled girl will give hope to many who may feel or fancy themselves laid aside and useless. Jessie, the heroine, is, however, by no means a cripple, but a delightful, high-spirited child, who bids fair to be a charming woman.

If any one has an enemy whom he wishes to drive entirely distracted, let him bestow on him *The Modern Sphinx* (Griffith & Farran). If *Œdipus* had met with this book he would have never lived to see Thebes again. All the competitive examinations of a twelvemonth put together would not be more maddening than these pages. As if double acrostics were not sufficient torture to ingenuity, there are also triple acrostics, anagrams, logographs, metaphors, square words, verbal puzzles, and conundrums! The student of these mysteries has our unfeigned compassion.

Not Forsaken; or, the Old House in the City, by Agnes Giberne (Seeley, Jackson & Halliday), is a semi-romantic story, which is quite readable, and, although not very wise nor very useful, it may pass muster as a tale to be read for amusement. The illustrations are ugly.

Old Merry's Annual has re-appeared in a new form: *The Round Robin, a Gathering of Fact, Fiction, Incident, and Adventure*, edited by Old Merry, with original illustrations (Warne & Co.). Some of the illustrations are clever, and the letter-press is above the average. Mr. Ballantyne gives one of his delightful stories for boys. Mrs. Eiloart's tale of 'The Boy with an Idea' is very entertaining. There are charades, acrostics, puzzles, and poetry, and the book will be a mine of amusement for the holidays, both for boys and girls.

The words "Paris incendié" will be likely to deter some readers, for people shrink from all mention of that terrible time, but *The Twins of St. Marcel: a Tale of Paris incendié*, by Mrs. A. S. Orr (Edinburgh, Nimmo), is written in a bright and pleasant spirit. We should have liked it better if the ladies with the tracts had been altogether omitted.

Women of the Last Days of Old France (Warne & Co.), by the Author of 'On the

Edge of the Storm,' &c., is very nicely compiled from various books of memoirs; but of original work or observation there is very little. The narratives are certainly well condensed, but the volume makes the reader feel something like a schoolboy called in to eat up the scraps of a feast: there are many good things, but not enough for a hearty dinner. The author of 'Mademoiselle Mori' and 'The Edge of the Storm' could do work that would be much more satisfactory.

The Three Midshipmen, by W. H. G. Kingston (Griffith & Farran), is an old acquaintance. Mr. Kingston has yet to tell us what became of the heroes as Lieutenants Marry, Roger, and Adair.

Finally, there comes sailing out of port, ex-Lieutenant Low, with a freight of *The Great Battles of the British Navy* (Routledge & Son). The Lieutenant writes as if he were calling up stories through a speaking-trumpet. The first thing he does, as he passes "Thomas Carlyle," is to salute him (in a dedication) with a broadside of all his guns. "The greatest living literary genius" is the signal which the Lieutenant flings out as he passes. We suppose he is asked, "What ship?" at all events, the reply is, "His Obedient Servant," and then he gets out to sea. At sea, his foot is not exactly on his native heath, but he has sea legs, and can tell a good story. With some faults, the book is a useful one. In it are condensed narratives, not only of battles, but of skirmishes, and deeds of daring done in single ships, from A.D. 885 to 1872. Gay-looking as a Christmas book it has solid merits as a book of reference. It is quite as useful a book as the 'Great Battles of the English Army,' and he who has both possesses excellent, though brief, but not the worse for being brief, records of what Englishmen have done, manfully, unostentatiously, dutifully, not vainly, gloriously, by land and sea.

OUR LIBRARY TABLE.

Overland, Inland and Upland, by A. U. (Seeley & Co.), is a collection of notes on India, by no means badly written, but not very fresh in style. The authoress takes us through Calais to Paris, and brings us back by Cairo and Southampton, in the most approved manner. We wish that people would learn to make their books begin there, and there only, where the interest begins. The Christian missions in India are described from a favourable point of view.

Mr. Frederick Boyle's *To the Cape for Diamonds* (Chapman & Hall) gives a careful account of the diggers' camps, and of the future prospects of the fields. It is a work of very considerable interest to the general reader, but must be read as a whole, and does not contain any choice fragments which we can set as specimens before our readers. Although Mr. Boyle is not a scientific writer, he is accurate, and all geologists ought to read his book.

Mr. Ross Murray's *Modern Householder* (Warne & Co.) is a great jumbled book of facts about domestic economy, just saved from uselessness by its index. The extraordinarily varied nature of its contents may be seen by the following quotation of the first few subjects, taken as they come:—"Absorbent powers of lampblack; acarus sacchari; accessories of toilette; accepted invitations; accendents to horses; accomplishments learnt by goldfinches; acetic acid." "Lord Bacon" follows "anchovy cutlets," and is in turn succeeded by "Badminton" and "Bad smell of paint." Seriously speaking, the book seems to be done with care, and in the articles we have tested there are few mistakes. It will be useful to families with incomes of from 300*l.* to 2,000*l.* a year.

Mrs. C. Heaton has succeeded, she says, in persuading herself that the public wants such a work as *A Concise History of Painting* (Bell & Daldy). We are not quite sure of this, but it gives us pleasure to observe how neatly she has made her compilation, which, if such a book is wanted, is likely to be popular as a prize in schools. We are delighted to find that she has had special revelations

on still vexed questions of recondite criticism, e.g., that 'The Entombment of Christ,' in the National Gallery (No. 700), is really by M. Angelo. We think so, but our "inner consciousness" has not been inspired to the extent of this lady's. She differs from Passavant in respect to the birthday of Raphael, which shows that Cardinal Bembo himself was wrong.

The Children's Picture Fable Book, with Illustrations by H. Weir (Routledge & Sons), comprises fables in large type and drawings of animals. The majority of the latter are full of spirit: they will suit little boys.

MESSRS. SMITH & ELDER send us a new edition of *A Selection from the Poetry of Elizabeth Barrett Browning*, and *Selections from the Poetical Works of Robert Browning*. In both volumes Mr. Browning tells us he has endeavoured to arrange the pieces so as to illustrate "the natural development of a particular experience."

We have received from Messrs. Cassell, Petter & Galpin the first part of Mr. Walter Thornbury's *Old and New London*. We must reserve our notice of the book till its completion. From the same publishers we have received the annual volume of *Illustrated Travels*, edited by Mr. H. W. Bates. This work has not the scientific value attaching to *Ocean Highways*: indeed, it does not aim at being more than a popular serial; but, as such, it deserves praise. The volume will make a nice Christmas present.

We have to acknowledge the receipt of *The London Post-Office Directory for 1873* (Kelly & Co.). This indispensable work of reference has reached its seventy-fourth year, and we need hardly add, possesses the accuracy and completeness that only many revisions can give to a book. Messrs. Kelly also send us *The Post-Office Directory of Stationers, Printers, Booksellers, Publishers, and Paper-Makers*, one of those useful trade directories which form a *specialité* with the publishers. In it, however, contrary to their usual practice, they have not noted some of the most recent changes—the death, for instance, of Mr. Walton, the retirement of Mr. Kitto, the change of the publishing office of *The Contemporary Review*, &c.

MESSRS. DE LA RUE send us some of their Diaries and Pocket-Books, which for elegance and good taste are quite unrivalled.—Messrs. M. Ward's *Concise Diary* is also extremely pretty, besides being well contrived.—*The City Diary* (Collingridge) is cheap, useful, and unpretending.

Little Hodge, by E. Jenkins (H. S. King & Co.), is more in the manner of 'Ginx's Baby' than of 'Lord Bantam.' It is, of course, almost entirely a political story, and may be described as an idealized account of the foundation of the Labourers' Union. Under a feigned name, Mr. Arch is easily recognizable as one of the characters.

We have on our table *Lexicon to Xenophon's Anabasis*, by the Rev. W. Barrack, M.A. (Longmans),—*Guide to Young Pianoforte Teachers and Students*, by W. Phillipson (Czerny),—*The Thermal Paths to the Pole*, by S. Bent (St. Louis, the R. P. Studley Co.),—*The Mont Cenis Tunnel, its Construction and Probable Consequences* (Skeet),—*The City of Rum, and other Sketches*, by Mr. Onyx, edited by a Friend (Longmans),—*The Household Guide to Family and Civic Rights, Duties, and Responsibilities*, by W. A. Holdsworth (Letts),—*The Book of Hall Marks*, by the Manager of the Liverpool Assay Office (Hotten),—*The Growth and Vicissitudes of Commerce*, by J. Yeats, LL.D. (Virtue),—*A Manual of Recent and Existing Commerce*, by J. Yeats, LL.D. (Virtue),—*Recollections of the late John Duncan, LL.D.*, by the Rev. A. M. Stuart (Edinburgh, Edmonston & Douglas),—*Guess Me: a Collection of Enigmas, &c.*, compiled and arranged by F. d'Arros Planché (Dean),—*Boy Life on the Water*, by the Rev. F. R. Goulding (Routledge),—*The New History of Sandford and Merton*, by F. C. Burnand (Bradbury & Evans),—*Wonderful Adventures* (Cassell),—*The Playfellow*, by H. Martineau (Routledge),—*A Chance for Himself*, by J. T. Trowbridge

(Trübner),—*Keel and Saddle*, by J. W. Revere (Trübner),—*Grimm's Fairy Tales*, translated by Mrs. H. H. B. Paull (Warne),—*Routledge's Sunday Album for Children* (Routledge),—*The Children's Prize*, Vol. for 1872 (Gardner),—*Chatterbox*, Vol. for 1872 (Gardner),—*My Sunday Friend*, Vol. for 1872 (Batty),—*The Baron Gray*, a Poem (Hotten),—*Anthologia Anglica*, a Selection from the English Poets, by H. Williams, M.A. (Longmans),—*The Spirit and the Muse*, Hymns, Poems, and Translations, by the Rev. Sir P. Ferring, Bart. (Longmans),—*Sick and in Prison* (Bell & Daldy),—*The Man of the Future, an Investigation of the Laws which determine Happiness*, by A. Calder (Chapman & Hall),—*Oriental Religions*, by S. Johnson (Trübner),—*The Religion of Rome described by a Roman*, translated by W. Howitt (Baillière),—*The Resurrection of the Dead*, by W. Hanna, D.D. (Edinburgh, Edmonston & Douglas),—*Plain Thoughts on the Sealed Book*, by J. Smith (Houlston),—*The Present Condition of the Church of England*, by A. Campbell (Macmillan),—*Prose et Poésie, Recueil de Morceaux Choisis*, by A. Roche (Hachette),—*Histoire de la Révolution Française*, by A. Roche (Hachette),—*Poesias Completas de Juan Clemente Zenea* (New York, Office of 'El Mundo Nuevo'),—and *L'Instruction Publique en Egypte*, by V. E. Dor. Among New Editions we have *The New French Customs Tariff, 1872* (Letts),—*The Life of John Goodwin*, by T. Jackson (Longmans),—*An Old Man's Thoughts about many Things* (Bell & Daldy),—*Original Poems for Infant Minds*, by several Young Persons (Routledge),—*Maxims of the Kingdom of Heaven* (Washbourne),—and *Allemands et Français*, by G. Monod (Foreign). Also the following Pamphlets: *A Digest of the Statutes relating to the Public Health*, by G. F. Chambers (Stevens),—*On the Prevention of Disease*, by T. Baker (Burns),—*The Circle Squared*, by W. Upton, B.A. (Spon),—*Intellectual Progress*, by I. Butt, Q.C. (Limerick, O'Gorman),—*The Light Literature of Spain*, by Lord Talbot de Malahide (Dublin, Hodges & Foster),—*Essay on Boys*, by A. B. Emanuel (Emanuel),—*Rational Christianity*, by a Rational Christian (Hull),—and *Cathedral Reform*, by R. Hake, M.A. (Rivingtons).

LIST OF NEW BOOKS.

Theology.

Bickersteth's (A. F.) Memorials, 'The Master's Home Call,' new edit. 32mo. 1/6 cl.
Christian Family, Vol. 1, 1872, 4to. 1/6 bds.
Christian Treasury, 1872, roy. 5vo. 6/6 cl.
Culross's (J.) John, whom Jesus Loved, post 8vo. 5/ cl.
Dunn's (H.) Theological Writings, 4 vols. cr. 8vo. 29/ cl.
Gospel Missionary Magazine, 1872, fcap. 1/ cl.
Graham's (Rev. C.) Christian Armour, 8vo. 5/ cl.
Grimston's (Sir H.) Strenua Christians, translated, 32mo. 1/6 cl.
Halley's (Rev. R.) Lancashire, its Puritanism, &c., 2nd ed. 10/6
Kebble's (Rev. J.) Christian Year, new ed. 32mo. 1/6
Liddon's (H. P.) Bampton Lectures, 'The Divinity of Our Lord,' 2nd edit. cr. 8vo. 5/ cl.
Melville's (H.) Sermons, Selection from, 2 vols. cr. 8vo. 5/ cl.
Methodist Family Magazine, Vol. 3, 1872, roy. 8vo. 2/ cl.
Mission Field, Vol. 17, 8vo. 3/ cl.
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 Year in the Country, by C. J. W., roy. 16mo. 1/6 cl.
 Young Scholar (The), Vol. 1, 12mo. 1/ bds.

OUR CAMBRIDGE LETTER.

Cambridge, Dec. 16, 1872.

I GATHER, from Mr. Appleton's letter of December 7, that I was right in supposing that the aims of the promoters of the "Society for the Organization of Academical Study" have been more or less misconceived. I understand him further to imply that there was no reason for such misconception. I confess that I cannot agree with him. Had his own admirable exposition of the educational functions of the Universities appeared upon the paper containing the preliminary resolution of the Society, or been put forward in distinct terms at the meeting at the Freemasons' Tavern, there could have been, on this point, no misunderstanding. But as it was, the preliminary resolution was so vague, that several of those to whom it was shown declined to sign it, not because they dissented from it, but because they did not know how it might be interpreted; and that not only those who declined, or were never invited to sign, but even some of those who joined the association, looked anxiously to the report of the proceedings at the opening meeting for an explanation of the meaning which was put upon the declaration by its authors.

Apparently, the misapprehensions of which Mr. Appleton complains had their origin in the speech of Sir Benjamin Brodie. After some highly sensational anticipations of the Report of the Commission now sitting, Sir Benjamin Brodie is reported to have spoken of the revival of certain professorships at Oxford in terms of very faint praise; and the conclusion of his speech is thus given in the report of the meeting (*Times*, Nov. 23):—"My own idea is that it would be very desirable to found in the Universities of Oxford and Cambridge certain specific institutions for the promulgation of scientific research. I use the term scientific research in its widest sense, and include in it all knowledge which is capable of being made the subject of research; but I say certainly specific institutions should be founded for this object. I do not think it will do to trust these great institutions to the growth of mere ordinary professorships, and I should certainly like to see certain specific institutions devoted to this object, which should represent the various great departments of human knowledge. Those institutions should be connected with professors specially selected for the objects which they have to fulfil, and where the professors would be provided with assistance and apparatus, and every means and appliance which could really be valuable and useful to them for the purposes of research; and I do not think that much less, or anything less, than this will fulfil the object which we desire. I should say that my idea is by no means absolutely to disconnect such institutions from the work of teaching. But, on the other hand, I would have them fulfil the very highest educational work, namely, the training up for the service of the country of a body of teachers in the respective sciences."

I am not quite sure that I rightly apprehend Sir Benjamin Brodie's scheme; but I certainly think that these sentences indicate a desire to turn the University with its Colleges into a group of laboratories, properly supplied with apparatus and assistants. The teaching to be provided is apparently the teaching which an assistant in a laboratory derives from practical work; and, in spite of one qualifying phrase, the limitation of research to the physical sciences seems to be contemplated. This is what I meant when I said that "the speeches at the Freemasons' Tavern have been understood to point to the renunciation on the part of the Universities of the educational function which they now perform, and to the destruction of the existing collegiate foundations with a view to the subversion of the British Museum, the Royal Observatory, and other national institutions."

Here I must apologize for an inaccuracy of expression, as the words printed in italics do not convey my meaning. I ought to have said "with a view to the establishment at Oxford and Cambridge of libraries, observatories, and laboratories resembling the British Museum, the Royal Observatory, and other national institutions." Though why on Sir Benjamin Brodie's theory these institutions should be specially localized at Oxford and Cambridge I do not see.

As I was careful to say in my last letter, I have never supposed that the mass of the members of the Society aimed at "the elimination of the noxious undergraduate"; but the foregoing extract seems to show that one of the Society's spokesmen would make scientific education of a technical character his principal, if not his sole aim. The slighting mention of the resuscitation of professorships in 1854, and the sentence about mere ordinary professorships, appear to confirm this interpretation, especially as professorial chairs at Cambridge are almost invariably given to students without regard to their qualifications as educators, and must therefore be regarded as foundations for the encouragement of original research, unless the meaning of the word "research" is to be specially limited.

It is, therefore, hardly to be wondered at that some of the residents, paying more attention to the emphatic utterances of Sir Benjamin Brodie than

to the weighty argument of the Rector of Lincoln, have supposed that an attack upon all education not of a technical kind was intended; and that in consequence the movement went near to divide our University reformers into two sections, "education reformers" and "study reformers." Such a division has never existed here, and will, I hope, never be created.

In conclusion, I am tempted to re-state my own opinion about the points of agreement and of difference between the Society and those who have declined, or not been invited to join it. I believe that we are in the main agreed about, (1), the claims of science and learning; (2), the claims of education; (3), the tenure of fellowships; (4), competitive examinations; (5), the necessity of organization with a view to the economy of educational labour and the promotion of original research. I believe that we differ about the mode of procedure to be adopted in order to secure our ends, the promoters of the Society conceiving that no reform is desirable short of the resumption and re-distribution of all academic and collegiate property, whilst the majority of the University reformers here are unwilling to defer reform until so arduous an undertaking can be carried out. I am led to this conclusion by finding that men who agree with the chief spokesmen of the Society on all the points enumerated above, and who ought, therefore, to be its natural friends, have been assumed from the outset to be its natural enemies.

J.

'MEMOIRS OF MRS. LETITIA BOOTHBY.'

December 9, 1872.

I HAVE narrowly and anxiously sought for evidence to support the charge of plagiarism made against the 'Memoirs of Letitia Boothby,' in the current number of the *Athenæum*; and finding none, beg as a young writer, whose honesty must necessarily be injured in the eyes of his publishers by your accusation, that you will do me the justice to print my solemn assurance that neither the pages of Boswell nor the pages of anybody else have contributed a single sentence to that description of Dr. Johnson which is charged upon me as a cento.

W. CLARK RUSSELL.

* * Perhaps the word "parody" would be more appropriate than "cento" to express what we intended. At the same time, Mr. Russell, doubtless unintentionally, goes too far when he says that the pages of Boswell have not contributed a single sentence. We cannot, of course, search through the whole of Johnson's Life, but we can give one sentence which Mr. Russell has borrowed. On p. 159 of his book, Dr. Johnson says to Dr. Aston, "Let us pledge one another in water, and put in for a hundred." Mr. Russell will find that, on April 17, 1778, Johnson said to Oliver Edwards, "Come, sir, drink water, and put in for a hundred." This is very likely a case of unconscious reminiscence, of which we think there are others.

Literary Gossip.

NEXT week we shall publish a series of articles on the Literature of Continental countries during 1872. They will be as follows:—Belgium, by MM. E. de Laveleye and P. Frédéricq; Denmark, by M. J. Sigurðsson; France, by M. Philartète Chasles; Germany, by Prof. Robert Zimmermann; Greece, by Prof. Comnos, of the University of Athens; Holland, by Herr F. Von Hellwald; Hungary, by Prof. A. Vambéry; Italy, by Prof. A. di Gubernatis; Norway, by M. S. Petersen; Portugal, by Prof. Soromenho; Russia, by Mr. E. Schuyler; Servia and Illyria, by M. A. Zubic; Spain, by Don Riaño; and Sweden, by Dr. Svedborn.

AFTER spending a short time in this country, Mr. Emerson and his daughter have gone to Egypt for the winter. The fatigue and

anxiety caused by the burning of his house at Concord, Massachusetts, brought on an illness, and, at the urgent advice of friends, Mr. Emerson crossed the Atlantic for change of scene. He hopes to return to England in the spring with renovated health.

MR. SWINBURNE will shortly publish separately the first part of his poem, 'Tristram,' the prelude to which appeared about a year ago.

MR. EMMANUEL DEUTSCH, of the British Museum, has left England for Cairo, in order to recruit his health, which, for some time past, has hardly been so good as his friends could wish. Mr. George Smith, the Assyriologist, is also on his way to the East, for purposes of making excavations at Nineveh.

THE translator of Baron Stockmar's 'Memoirs' is said to be Mrs. Max Müller.

THE Hunterian Club, Glasgow has just issued its last books for its first year, 1871-2. They are four interesting poetical pieces of the satirist, Samuel Rowlands, 'Looke to it, for ile stabbe ye,' 1604; 'Hells broke loose' (or 'The Life and Death of John Leyden'), 1605; 'The Night Raven,' 1620; and 'Good Newes and Bad Newes,' 1622. Small though the club as yet is, it has issued reprints of ten most rare tracts in its first year; it has already in hand the first proofs of its intended print of the complete Bannatyne MS., the great treasure-house of Scotch sixteenth-century poetry; and it will continue to publish its new editions of Rowlands and of the Bannatyne MSS. without interruption till both are finished. The Society wants more members, and well deserves them. The Hon. Sec. is Mr. A. Smith, Laurelbank Place, Shawlands, Glasgow.

THE Rev. Dr. Silvan Evans, rector of Llanymawddwy, is preparing a Dictionary of the Welsh Language, from original sources.

WE have received communications in answer to the inquiries made by "An Admirer of Keats," from Rome, from Madrid, and from Boston. J. F. C., of the latter town, promises us a detailed communication, to which we hope to be able to place his name, well known already to Americans and to English literary men.

A NEW Life of Mohammed, with a critical examination of his teachings from the Mohammedan standpoint, by Moulvi Syed Ameer Ali, one of the Mohammedan law students at present in London, will appear in January next.

THE eleventh and completing part of Von Tischendorf's new edition of the Greek Testament, containing Hebrews vii. 6—Apocalypse, has appeared. The prolegomena are to follow. At the same time, he has published the seventh academical edition, with the text conformed to the eighth critical edition.

M. PAULIN PARIS has issued separately his essay from the *Romania*, on the origin of the Holy Graal. He contends that the legend sprang from the apocryphal gospel of Nicodemus; that Joseph of Arimathea's bones were stolen from the abbey of Moienmontier and brought to Glastonbury, where Arthur was also buried; that Joseph's dish of the Last Supper was woven into the Arthur legends; and that Walter Map, at the request of Henry the Second, wrote the Romance of Joseph of Arimathea, or the Graal, which set up Joseph as the first Christian bishop, in order to place England on a level with Rome, and so help Henry in his struggle with the Pope.

THE first volume of M. Paulin Paris's 'Lancelot,' the old romance re-told shortly in modern language, has appeared.

THE University library of Cambridge will be closed from Monday the 23rd to Monday the 30th inst., both days inclusive.

THE *livraison* of M. Tedener's *Bulletin du Bibliophile* for August–September, just issued, contains a number of interesting articles. Let us name, amongst others, some *inédites* letters of Marie de Savoie Nemours, Queen of Portugal (1646–1683), Catherine de Bourbon, sister of Henry the Fourth, King of France, and the Count de St. Florentin, Minister of Foreign Affairs during the reign of Louis the Fifteenth. M. A. Briquet contributes a curious notice of the poet Chapelain's library. Our readers are aware, no doubt, that Chapelain, the famous author of 'La Pucelle,' and one of Boileau's victims, was, in his time, the great judge in matters of taste. Most of his works are still unpublished.

UNDER the title of 'Un Séjour en France de 1792 à 1795,' M. Henri Taine has published a translation of the 'Letters of a Witness of the French Revolution,' edited by Gifford in 1796.

THE first part of the fourth volume of Wilhelm von Giesebrecht's 'Geschichte der deutschen Kaiserzeit,' has just been brought out, which comprises 'Die Geschichte Lothar's und Konrad's III., Staufer und Welfen, 1125–1152.'

SIGNOR GIULIO CARCANO has published in Milan, a new story in one volume, entitled 'Gabrio.'

A NEW novel, by Friedrich Bodenstedt, will shortly appear, with the title of 'Hugo und Hulda,' which treats of the times of the Crusades.

THE fourth part of Prof. Luigi Mariani's 'Studii Storici' has appeared, which contains the period from Gregory the Seventh to Innocent the Third, from A.D. 1085 to 1215.

A NEW illustrated paper has been published in Madrid, entitled 'La Ilustracion Hispano-Portuguesa.'

THE minor writings of Signor Marco Minghetti have been collected and published in one volume in Florence, with the title of 'Opuscoli Letterari ed Economici di Marco Minghetti.'

SCIENCE

Observations in Myology. By G. M. Humphry, M.D. (Macmillan & Co.)

WHEN a theory embraces a large number of facts in the science of which it forms a part, a detailed exposition of it, from the hand of the originator, or one of its strongest partisans, must possess many intrinsic points of interest, whatever the theory may be. In the work before us such a theory is developed, and the volume will prove to many who are sceptical on the point, that more genuine biological work is done in the University of Cambridge than as a rule it receives credit for.

The careful and complete dissection of the muscles and nerves of several animals at a considerable distance from one another in the vertebrate class, including the Japanese salamander, dog-fish, glass snake, and many

mammalia, forms the foundation of Prof. Humphry's reasoning. The two problems which he discusses are the origin of the complicated myology of the highest animals, and the serial homology of the muscles of the fore and hind limbs in vertebrata generally. In its most general form the main argument of the former of these propositions may be thus stated:—In the lowest vertebrata, almost all the muscular system is concentrated in simple lateral longitudinal columns surrounding the vertebral axis, and these are intersected frequently by transverse fibrous partitions. In the higher animals of the same series but little of the muscular system is distributed in this simple manner round the spine, much being specialized in relation with the limbs, and some being indirectly connected with the axis. Assuming that man and the fish had a common ancestor, either the same elements of that ancestor which were developed into and now form the circum-vertebral muscular masses of the fish, or the same parts of the tail of the cryptobranch, were also the origin of the elaborate muscular system of man and his allies; or muscular fibre is capable of being originated from other than previous muscular tissue, whenever the mechanism of the animal demands it. If the former of these conditions maintains, it is but reasonable to expect that each member of the vertebrate class should exhibit unmistakable traces of the original type from which it sprang, and, therefore, should have points of similarity with all the others; but if the latter is the method by which a muscular mechanism is produced, the great interval between the time that the common ancestor existed and the present day would have led to the production of many new structures and the absorption of old ones, and the primitive type would thereby have become so much disguised, that no similarity would be found between individuals at some distance from one another among the vertebrata. Consequently, the question resolves itself into a discussion whether or not muscular tissue is capable of being originated *de novo*, or, in other words, from other than a muscular matrix. Prof. Humphry agrees with most anatomists in considering that our complicated myology is but an elaboration of that which, in the fish, is now seen in its simplest form, and he directs his efforts to placing the proofs of the proposition on a more scientific and satisfactory foundation. If we commence with the simple primary, transversely segmented, lateral muscle on either side of the fish, the various forms observed among the higher animals may be elicited by the following processes: "1, variations in the inclination and direction of the septa; 2, prolongation of the angles of the septa, caused by increased inclination and flexure; 3, separation of the thus prolonged septa, with their appended muscular fibres, individually or in groups, into independent muscles; 4, variations in the direction of the muscular fibres; 5, cleavage into plains and into sectors, reaching to various depths; 6, fusion or ankylosis of the muscular segments, by the establishment of continuity through the septa." By the operation of one or other of these forces, Prof. Humphry, in the latter part of the work, explains the origin of each of the muscles of the mammalian body, and though, in several cases, there seems to be a lack of evidence in favour of his deductions, many are of extreme

value; nevertheless, we cannot help thinking that it is almost unnecessary, with the problem in its present position, to attempt to elaborate so much in detail.

Prof. Humphry's second problem, which of the muscles of the hind limb are serially homologous with those of the fore limb? is a much narrower one, and is much more open to criticism. It seems unjustifiable to jump to the conclusion that because in an articulate animal like the centipede the numerous parts of the different segments are what are termed serially homologous, that is, are similar differentiations of similar parts, therefore the various muscles and bones of one member of vertebrate animals must have their serial homologues in the other limb. To take a familiar illustration, it is much the same as saying that because each county of England has its charity schools and its higher schools, which are serially homologous, therefore each college in Cambridge must have its serial homologue among the colleges at Oxford; and it seems just as futile to elaborate the proof of the proposition that Trinity corresponds to Christ Church, as that the latissimus dorsi is the counterpart in the arm of the glutius maximus in the leg. As with the two Universities, so with the fore and hind limbs,—they each originated long ago from similar bases, to make up for similar deficiencies, and have split up into various elements, which, on account of their different positions in the country and body respectively, have resulted at the present time in a similar general resemblance, but with differences, in detail, which make it in most cases impossible and unprofitable to attempt to compare part with part.

The development of the limbs of vertebrata is still very incompletely understood; and though Prof. Humphry describes the origin of the muscles connected with them fully, there is in his work a want of sequence of argument in the part where the relation between these segmented members and the segmented body is discussed. Instead of considering the limbs as an outgrowth from the middle layer of muscles on each side of one of the transverse septa, would it not be more in accordance with the theory to suppose them to be, as it were, longitudinal splinters from the body column, each main division, the arm, forearm, &c., being a development from a segmental element of the splinter, the bones arising from portions of the fibrous intersections thus separated off?

In conclusion, it is evident, from the large scope of the problems discussed, that the present work is one which must be mastered by all who consider themselves to be students of morphology.

PRE-HISTORIC MONUMENTS OF THE MEDITERRANEAN.

II.—THE TANTALAI GROUP ON MOUNT SIPYLUS.

ABOUT a mile and a half from Daragaz Point, and across the inner bay of Smyrna harbour, rise the southern slopes of Mount Sipylus, culminating some way inland in a summit some three thousand and odd feet above the sea-level. On a projecting spur of these bare mountain sides, which the Cassaba railway track skirts at the water's edge, is the singular group of pre-historic monuments generally known as the tombs of Tantalais, consisting of several chambered tumuli, which may be considered characteristic of Lydia, if not of Asia Minor. This group appears to be somewhat analogous to that historic group near Sardis, as

well as to the remains attributed to the Atreidae at Mycenæ, and also to those chambered mounds across the Black Sea at Kerch; all of these being of microlithic masonic construction. Mr. Fergusson accounts for no megalithic structures or dolmen mounds being found in Lydia by the supposition that, like Etruria, this country was civilized before the era of dolmen-building arose; but the neighbouring hill-slopes of Asia Minor have yet to be searched before the absence of dolmen mounds can be affirmed. From the Armenian slopes of Taurus, drained by the Euphrates, to the mountains of Olympus and Ida in the north-west, lies a wide field of investigation for the pre-historic archaeologist, which must be fully explored before it can be asserted as a fact that no megalithic structures are or have existed in Asia Minor. That numerous relics of a stone age exist is certain, and one of the best specimens of celts the writer has lately seen in Asia Minor comes from Phrygia.

Amidst the masses of boulder, denuded rock, and moraine *débris* which encumber the hill-side above mentioned, above an insignificant landing-place marked Stavolhe on the chart, the ruins about to be described, in spite of their prominent position, are anything but conspicuous objects, at all events from the sea-approach at the time of year when everything is of a uniformly burnt tint. It takes the visitor a considerable climb to reach the so-called tomb of Tantalus, which occupies the highest site, several hundred feet above the bay (marked 1,246 feet in chart), on the summit of the projecting spurs or pyramidal buttress, on the landward side of which are scattered the several ruined mounds, which may possibly have been grouped around a species of natural acropolis. The view from hence is extensive. Smyrna and its shipping at your feet, the mediæval outline of the old Genoese fortress on Mount Pagus in its rear, the Gulf of Smyrna stretching away westward nearly forty miles, and shut in by the ridge of the Boz Dag, terminating in the bold peak of Mimas; whilst nearer, and opposite, rise the peaks of the "Two Brothers," and at their feet the battery of Sanjak Kalesi shines white on a sandy spit, which projects from the rich olive groves at the mountain base.

Time did not permit the writer to examine more than a few of the many ruined tumuli, of which the principal figured by Mr. Fergusson after Texier, occupies a solitary position some distance apart from the others.

This building consists of the ruins of a circular retaining wall, perhaps five feet in height, and about seventy feet in diameter, which batters in slightly, and is composed of polygonal (Pelagic?) masonry, well fitted together, without, as far as could be observed, either plinth or cornice. The tumulus has been more than partially demolished by the sinking of a crater in the centre down to the vaulted chamber, and the rubble has been thrown out beyond the revetment, which is nowhere perfect, and in consequence the whole presents the appearance of a mere heap of stones, not more than twelve or fifteen feet in height.

Fortunately, the well-built vault in the interior has escaped entire destruction, and gives us a most interesting specimen of horizontal vaulting. The top course of masonry has disappeared, but several of the next course (which meet within two inches of one another) and still more of the next lower course remain; beneath this the vault is perfect, and the dimensions correspond with those given by Mr. Fergusson. But I may here mention that the elevation given from Texier's 'Asie Mineure' must have a wrong scale—100 feet to the inch much exaggerate the size of the monument, making the height of the retaining wall over 50 feet, and the diameter over 200 feet, which is manifestly wrong. Sir John Lubbock visited these remains but a few days before the writer, and will no doubt confirm what is here stated. The perpendicular walling at each extremity* of the vault, which lies N.E.

* The vault may possibly have extended further to the N.E., where the wall might have partitioned off a small chamber, with access to main vault.

and S.W., has its upper courses demolished, and the interior of the vault is more than half filled with the stones of the exterior cairn. Originally this monument can hardly have attained the conical height as given in Texier's elevation. As far as can be judged from the state of the present ruin, and from the small quantity of rubble and stones thrown down in the vicinity, it conformed, although, of course, on a much smaller scale, more nearly to the shallow domical outline of the tomb of the Lydian king, Alyattes, as given by Spiegelthal. The stones composing the vault are well-hewn and fitted, with the corbelling cut away evenly, and several slabs of squared and dressed stones were lying scattered in the *débris*, one of which deserves notice from the dovetailing cut in one of its edges: the end one of these having been broken, has evidently been repaired by two smaller dovetails, cut further back from the fracture. Not far from, and below this tomb, lies a ridge of rock, which at first sight appears like Cyclopean work, but is, in reality, the natural formation. Still lower down, the rock has been artificially scarped and squared, and steps cut—apparently, however, merely for facility in quarrying, perhaps for the neighbouring tombs on the hill. At two hundred yards distance, and further down on the rocky ridge, are three more tumuli, one below the other, and forming a species of boundary in this direction, as no others lie west beyond them: they are all domical, and all supported by retaining walls; the two uppermost by several courses of squared Hellenic masonry, with remains of plinth, and the lowest with reticulated Pelagic masonry, similar to that of the first described monument.

At the foot of the lowest of these lies one of the simply carved finial stones, which have been looked upon as having surmounted these structures. This one consists of a pillar 4 ft. 5 in. long, with rounded top, and 1 ft. 9 in. in diameter, with a roughly-squared base, and of rude workmanship altogether. Of course, those people who fancy they see traces of phallic worship in everything, will have it that this represents a phallic emblem: that it was simply an ornamental finish seems quite as probable. Mr. Wood will shortly secure this stone for the British Museum. These tumuli have, apparently, all been dipped into, but whether they were chambered or not, was not apparent at the time of recently visiting them. Several others on the hill-side were looked at, but all are more or less ruinous, and in one the side-blocks of an entrance gallery were plainly visible, and seem to denote access from the exterior, but to what form of interior chamber could not be noted, all trace having disappeared. Not far from this structure was a regular kist or stone grave, the cap-stone off, and the remains of the super-imposed cairn just traceable in the faint circle of rude stones which remained.

About a dozen of these domical cairns can be counted within a short distance, and in all probability, at least three, if not four times that number exist in this locality. It has generally been taken for granted that they were all tombs; but this can hardly yet be said to be the final conclusion, as it is not impossible that some of these structures might have been used as treasuries or granaries, if not dwellings. At all events, they would seem to indicate a town, settlement, or cemetery of the ancient Lydians, or of some pre-historic race preceding them, by whom Mr. Fergusson sees no reason for doubting these structures to have been erected as far back as in the eleventh or twelfth century B.C. At the same time, beyond the silence of history, is there any reason for disconnecting them from the period during which the tombs of Sardis were constructed in the sixth century B.C.? Whoever the builders were, whether Pelagic or autochthonous, they knew uncommonly well how to build up solid masonry, some of which, especially that which is built in courses, with squared and bevelled stones, is not dissimilar or inferior to the masonry of that magnificent defensive wall built by the Ephesians along the crest of Mount Carissus.†

† This wall, it may be remarked, encloses the small ancient fort known popularly as St. Paul's Prison, and does not run

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In connexion with these remains on Mount Sipylus must be noticed what appears to have been an ancient and perhaps contemporary entrenched camp, nearly oval, with a steep cairn in its north-west corner, and a smaller one near it. This camp, the existence of which I learned from Mr. Wood, consists of a scarped plateau surrounded with indications of a ramp and ditch; it is at the foot of the slopes on which the tumulus remains are, and not far from the farm of Hadja Mucha. Remembering how close the association is always found to be in Cornwall and Dartmoor between the ancient British camps and the collections of bee-hive huts, pounds, circles, and cromlechs, it may be supposed that there is some connexion in these Lydian remains. A tree grows out of the larger cairn, which seems almost intact; it would be well worth excavating.

It does not appear from inquiries made that any smaller relics have been found in connexion with these chambered mounds, but the writer had the opportunity of inspecting the collection of stone implements in the possession of M. Guido von Gonzenbach, of Smyrna, the majority of the usual type found throughout the coasts and islands of the Ægean Sea, and most of them rough examples. Thirty specimens are being, or to be shortly, sent to Mr. John Evans, at Hemel Hempstead. The most curious of the Ægean types are the conical and sharp-pointed celts of small size, of which Dr. Finlay has some rare examples, and the minute jade chisels, some of which have been perforated to wear as ornaments. Obsidian knives, and flakes seem common, some reminding one of the Mexican examples in the British Museum, whilst some of the larger globular celts resemble the West Indian Carib type of implements. Mr. Finlay has pointed out that the so-called flint flakes of Marathon are, in reality, obsidian flakes. Some obsidian flakes, of large rough type,—almost, one might think, palæolithic,—have been found under the ancient lava-beds in Thera. It is as long ago as 1837 that Mr. Finlay found knives of obsidian in tombs at Placoto, in the island of Ios. Bronze celts are rare, but a M. Bournias, of Athens, has a small adze of pure copper, and a bronze axe, both perforated for handles, said to be from Missolonghi. The gem of M. von Gonzenbach's collection is a small polished celt of hard greenstone, engraved on both sides: on one side apparently a lioness or panther, and on the other an eagle and a thunderbolt,—the latter emblem is interesting, as showing that the ancient Greeks regarded the stone celt, as in modern times, to be an ἀστροπελέκυσ. This example came from Phrygia, and ought to be alongside the well-known one in the Christy collection with the Gnostic inscription: perhaps we may yet see it at 103, Victoria Street. S. P. OLIVER, Capt. R.A.

MR. J. K. LORD.

DURING a memorable hurricane, at 5 o'clock in the morning of Monday the 9th inst., died Mr. J. K. Lord, the Manager of the Brighton Aquarium. He is said to have been in his fifty-fifth year. As he was unmarried, and his only relative, a brother, is absent from England, nothing has been made known of his early life. It appears that he served as a captain of artillery through the Crimean War, and was in the Balaklava charge. On quitting the army, to devote himself to Natural History, he received the appointment of Naturalist to the British North American Boundary Commission. The observations which he made in this capacity he published in 'A Home in the Wilderness,' 'The Naturalist in Vancouver's Island,' and in contributions to *Land and Water*, and other journals. He has made known several new species of fishes; and we owe to him many interesting observations on animals. Visiting Egypt at the request of the Viceroy, he proved that the snakes of the charmers were harmless species, or, if

directly to it, as laid down in Commodore Spratt's work, a fact pointed out to me by Mr. Wood. This line of ancient fortification, with its flanking towers, loopholes, and posterns, is by far the most picturesque of all the few remains of the city of Artemis, and most worth seeing.

dangerous, had had their poison fangs drawn, by actually allowing a snake to bite through his hand. The "Cleopatra Asp," so called by the charmers, he examined, and ascertained that the horns were artificial. From Egypt, he was called to the Brighton Aquarium. A stroke of paralysis prevented him from being present at the opening, but he entered again upon his duties, and, in spite of a second stroke, struggled bravely on. Finding that newly-caught fishes killed themselves against the glass of their tanks, he put them into muddy water and darkened tanks until they got reconciled to confinement. Going round one night with silent footsteps and a dark lantern, he discovered, on turning the bull's-eye on their tank, that the mackerels were motionless and asleep.

Mr. Lord's conversation was full of interesting anecdotes and quiet humour. His friends regret in him an estimable and amiable man; and Natural History, by his death, loses a good observer and an agreeable writer. J. R.

SOCIETIES.

ROYAL.—Dec. 12.—W. Spottiswoode, Esq., Treas. and V.P., in the chair.—The following papers were read: 'A Contribution to the Knowledge of Hæmoglobin,' by Mr. E. Ray Lankester, 'On the Structural Elements of Urinary Calculi,' by Dr. H. V. Carter, and 'Researches in Spectrum Analysis, in connexion with the Spectrum of the Sun, No. I.,' by J. Norman Lockyer.

ASIATIC.—Dec. 16.—J. Fergusson, Esq., V.P., in the chair.—Mr. A. W. Franks and Major Minchin were elected Members.—Upwards of 200 books, for the most part Oriental texts and educational works, presented by the Bombay and Mysore Governments, were submitted.—The Chairman expressed his regret at the loss the Society had sustained through the death of Dr. E. Norris.—A paper was read, being a 'Description of the Shápúr Ruins and Sculptures, with Notices on Kázérin and other places in the Kázérin Plain,' by Mr. A. H. Schindler. According to Persian authorities, Tahmúras, the third of the Pishdádians, founded two cities on the spots where Shápúr and Kázérin now stand. The city on whose site the ruins of Shápúr now lie is mentioned as having been destroyed by Alexander the Great. Shápúr (Sapor I., A.D. 240-71), the son of Ardishir Babegán, founder of the Sassanian dynasty, rebuilt the ancient city and named it Shápúr, or, as it was also called according to another writer, Nesháwer. At the time of Máni, Shápúr seems to have been the residence of the King, and enjoyed some prosperity. Later on, Madein (Ctesiphon) became the capital of the empire, and Shápúr became comparatively unimportant. Kázérin was rebuilt by Firúz (A.D. 458-84). During the Kheláfet of 'Omar (A.D. 634-44), when nearly the whole of the Persian empire was brought under Muhammedan rule, and almost every town suffered severely from the religious zeal of the Arabs, Shápúr was probably destroyed, while Kázérin escaped total destruction on account of its unimportance and isolated position between rough and barren mountain ranges. For the same reason it was saved from the rough treatment of the great Moghul and Tatar armies which during the Middle Ages periodically overran the country. The Shápúr ruins, of which a detailed description is then given, cover about a square mile of ground. Two sides of the old town, one 1,700 yards, the other 1,050 yards long, show fortifications, a deep fosse, and high walls intersected with towers. The Shápúr river runs round the other sides. The paper was illustrated with plans and sketches of sculptures.

SOCIETY OF ANTIQUARIES.—Dec. 12.—Col. A. H. Lane Fox, V.P., in the chair.—The ballot was taken for the election of a Member of Council and Director, in the room of Dr. C. S. Perceval respectively, and Mr. A. W. Franks was unanimously elected.—Mr. E. Freshfield exhibited a stone celt from Chipstead, Surrey, and a rubbing of the brass of Robert Halam, Bishop of Salisbury, who died at

the Council, and was buried in the city of Constance, A.D. 1416.—Mr. E. Peacock communicated a copy of a letter of Sir Thomas Windebank, who represented Wotton Bassett, April, 1640, and of the will of Henry Whitgift, father of the Archbishop of that name. Mr. Peacock also exhibited a mediæval iron arrow-head.—Mr. Byles exhibited a Saxon fibula, with remarks by Mr. J. Evans.—The Rev. F. J. Rawlins, by permission of Lieut.-Col. Cox, exhibited the contents of a tumulus near Walmer. They consisted of flint chips and bones, Mr. Rawlins also exhibited a Roman bottle, with a medallion of a Medusa's head on the front. The bottle was found at Sittingbourne, Kent, and was the property of Mr. Payne, of that place.—Mr. C. H. Woodruff communicated an account of a Celtic tumulus in East Kent, and exhibited some Celtic urns, a so-called incense-cup, and other remains, which were found in this tumulus. Celtic remains in East Kent are extremely rare.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 17.—Annual General Meeting.—T. Hawksley, Esq., President, in the chair.—The Report was read, the Premiums were presented by the President, and the following gentlemen were elected to fill the several offices in the Council for the ensuing year:—T. Hawksley, President; J. F. Bateman, T. E. Harrison, G. W. Hemaas, and G. R. Stephenson, Vice-Presidents; J. Abernethy, Sir W. G. Armstrong, W. H. Barlow, J. W. Bazalgette, G. Berkley, F. J. Bramwell, G. B. Bruce, J. Brunlees, Sir J. Coode, C. W. Siemens, Sir J. Whitworth, Bart., and E. Woods, Members; and J. T. Chance, M.A., D. Forbes, and J. Grierson, Associates.

PHOTOGRAPHIC.—Dec. 10.—J. Glaisher, Esq., President, in the chair.—The following papers were read: 'On Landscape Photography,' by Mr. F. C. Earl, who pointed out the desirability of employing lenses of different focal lengths in the same camera, 'On a New Actinometer,' by Mr. J. R. Johnson, the novelty of the instrument being that the degrees were in geometrical progression, and 'On Mezzotint Effects,' by Mr. Croughton.

MATHEMATICAL.—Dec. 12.—Dr. Hirst, President, in the chair.—Mr. R. Pendlebury was elected a Member, and Messrs. G. B. Finch, T. O. Harding, and J. Macleod, were proposed for election.—The papers read were: 'On Geodesic Lines, especially those of a Hyperboloid,' and 'On the Mechanical Description of certain Quartic Curves by a modified Oval Chuck,' by Prof. Cayley, 'Notes on the breaking up of the Anharmonic Ratio Sextic,' by Mr. J. J. Walker, 'On a Deduction from Von Staundt's Property of Bernoulli's Numbers,' by Mr. J. W. L. Glaisher, and 'Geometry on an Ellipsoid,' by Prof. Clifford.

MEETINGS FOR THE ENSUING WEEK.

Mon. Surveyors, 8.
Sat. Royal Institution, 8.—'Air and Water,' Prof. Odling.

Science Gossip.

THE Academy of Sciences of Paris has awarded the Lalande Prize for Astronomy to Mr. Huggins, as an acknowledgment of his researches on the physical constitution of the stars, planets, comets, and nebulae.

EVERY experiment on the preservation of fresh meat, so as to render the productions of other countries available for our own, is of considerable interest. M. Mariotta, a Frenchman, has invited attention to a process of his devising, which consists in dipping the fresh meat into melted butter, and then packing it in salt. A meeting was held on Thursday, the 5th inst., at the Cannon Street Hotel, to examine some of this preserved meat. The results are said to have been satisfactory. In what does this process differ from that of dipping meat into melted paraffin, which answered well in the temperate zone, but failed in the tropical regions?

A GREAT triumph in glass manufacture has been effected. Alvan Clark & Sons have completed the object-glass for the great telescope for the United

States Government. Two pieces of glass, one crown and the other flint, have been cast, of 27½ inches in diameter; they are without flaw and perfect, with the exception of two or three air-bubbles, which will not at all interfere with the action of the lenses.

THE first Report of the experimental boring in the Weald in search of coal, states that several obstacles have been encountered, but that the boring, now at the depth of 95 ft., is proceeding through a bed of hard blue limestone. The geologists are of opinion that the beds are still those of the Hastings series.

THE two Actonian Prizes of 1851 have been awarded by the managers of the Royal Institution to the Rev. George Henslow and to Mr. B. Thomson Lowne, for essays 'On the Theory of the Evolution of Living Things.'

THE second number of the *Journal* of the Society of Telegraphic Engineers is published. Devoted to the applications of electricity as a means of communication between distant places, this journal must be of very considerable value to every one concerned in this beautiful application of science.

THE third part of the *Transactions* of the Clifton College Scientific Society is before us. It contains some good geological papers; most of the others, however, are but a little above the average of amateur popular lectures. This Society should aim at something beyond this.

WE have received four numbers, from August to November, of the *Journal de la Société de Statistique de Paris*. These journals contain several important statistical papers, but especially an examination of the state of Paris since the war, and a valuable lecture by M. E. Bertrand on the 'Moralité comparative des diverses Classes de la Population, et principalement des Classes Ouvrières.'

THE use of tinfoil for covering walls has been attracting some attention in France. In the *Revue Hebdomadaire de Chimie Scientifique et Industrielle* is an exhaustive paper, by Daniel & Co., 'On the Use of Tinfoil instead of Paper for covering Walls, and on the Process of applying Colours to that Material.'

MESSRS. BARRAUD & GERRARD will publish, on the 1st of January, 1873, under the title of *The Medical Profession*, the first number of a monthly packet, which will contain portraits of Sir Thomas Watson and Sir W. Fergusson. Each portrait will be accompanied with a four-page biography, by Mr. Wightman. All the leading members of the profession will appear in subsequent numbers.

L'Institut for the 27th of November publishes a very interesting paper, by M. Ch. Grad, 'Sur les Glaciers de l'Ouest des États-Unis.'

THE Monthly Record of the Result of Observations taken at the Melbourne Observatory during August has been received. We learn from this that the mean average of the barometer has been, for fourteen years, 29.994 inches, and the mean temperature of the air 50.2°.

AN amusing description of "Molly," the chimpanzee which died in Berlin early this year, has been written by Dr. C. Nissle, and appears in the *Zeitschrift für Ethnologie*, as a contribution to our knowledge of the anthropomorphic apes.

THE Quarterly Weather Report of the Meteorological Office for January to March, 1872, is published.

THE use of the microscope is rapidly becoming recognized as a valuable aid to the geologist in enabling him to decipher the minute structure of rocks. In the current number of the *Geological Magazine*, Mr. S. Allport publishes some observations on the microscopic constitution of certain igneous rocks from the Isle of Arran. The paper contains analyses of some of these rocks by Mr. J. Arthur Phillips.

IN recently submitting to the French Academy of Sciences a molar of the mammoth (*Elephas primigenius*) from Alaska, M. Gaudry took occasion to point out the close resemblance between this specimen and similar teeth found in Europe

and in Asia; and to review the evidence tending to prove the existence of land communication between the Old World and the New, at a period comparatively recent in geological history.

SWEDEN is about to honour the memory of her great naturalist, Linné, whose name is, perhaps, better known in this country under its Latinized form of Linnaeus. On the celebration of the centenary of his death, to be held on the 10th of January, 1873, a statue of the naturalist will be unveiled at Stockholm.

AT a recent sitting of the French Academy of Sciences, M. L. Cailliet presented an account of his researches on liquid carbonic acid. He finds that sparks from a powerful induction coil may be transmitted through the liquid, and that they exhibit in this medium a brilliant white light. The transmission of the current is not accompanied by any deposition of carbon, nor, indeed, by any trace of decomposition of the liquid acid.

M. A. CAZIN has been engaged in some important experimental researches, from which a mathematical expression for magnetic energy has been deduced. These researches establish, for the first time, a definite quantitative relation between magnetism and the kindred physical forces, and lead to a determination of the mechanical equivalent of magnetism. A summary of M. Cazin's researches will be found in a recent number of *Les Mondes*.

THE number of living specimens in England of the Sumatran two-horned rhinoceros has been somewhat unexpectedly augmented by the birth of a young one, in the Victoria Docks, the mother having just arrived from Malacca. This is the first rhinoceros that has been born in this country, and it is curious that it should not be that of the well-known Indian species, but one of which only a single other specimen has been here exhibited. Both the young one and its mother are apparently healthy. The calf is covered with hair, and has the interior of the ears lined with it, but there is not any fringe round their edges, as in the closely-allied *Rhinoceros lasiotis*, now alive in the Zoological Society's collection.

THE great atmospheric wave, which has for many years been noted in this country in November, which indicates itself by the remarkable height of the barometer and subsequent depression, has been traced by the meteorological observers in America with much distinctness this year. On the 12th of November the elevation of the atmospheric wave began in Oregon and British Columbia; on the 13th, the undulation passed over the Pacific States and the Rocky Mountains; on the 14th, it extended from Oregon and Washington territory eastward to Missouri, the Mississippi valleys, and the Gulf of Mexico. This great atmospheric wave is thus shown to have a width of about 1,500 miles over the Old World, and it probably extends across the Atlantic, indicating a vast and peculiar aerial movement. To the disturbance produced by this great elevation and consequent depression, continued in a series of storm-like undulations, the tempests of the past month may probably be referred. This is given on the authority of the United States Signal Office, reported in the *New York Journal of Commerce*.

M. ARMAND reports to the Académie des Sciences the results of his examination of the ravages of the Phylloxera among the French vineyards. He expresses himself as being fully persuaded that the vines in Provence will, in a few years, be entirely killed, unless some means of destroying this insect can be discovered. M. Cornu, who has been employed by the Government to examine the Bordeaux district, reports that the destruction of the vines by the Phylloxera is equally disastrous there.

THE Société Nationale des Sciences Naturelles de Cherbourg is very busy sending its diplomas to different persons as Corresponding Members, which contain the following:—"The Society hopes, Sir, that on accepting this title as a particular mark of its esteem for your eminent works, you would have the goodness to enrich its library by sending your works to it, and it would be especially flat-

tered by the communication of unedited Memoirs." And in a printed circular attached, "It requests that you will send a photograph, to place in the album with the learned men it counts among its Corresponding Members, and requests that you will write on the back of it your signature, the date and place of your birth, and date of the photograph." And to some is also enclosed a written note, asking for a second copy of the photograph for the resident and perpetual archivist of the Society. The Society was formerly called La Société Impériale, &c. It expects each of the Corresponding Members to take a copy of its *Proceedings*, for which it charges nine shillings. It seems to be the successor to the Société Française de Statistique Universelle de Paris.

DR. HECTOR has reported to the New Zealand Parliament on the coal deposits of New Zealand. In the Gray River district the coal seam is 16 ft. thick, and the quantity of coal obtainable by shallow workings is about 4,000,000 tons. At the Malvern Hills, Canterbury, the quantity of coal obtainable by level working is about 3,000,000 tons.

MR. CHARLES TWITE, mining geologist to the King of Siam, writes from Bangkok, stating that he had, since he had been in Siam, made two mineral surveys, one of them being to some old-established gold workings at Kabin, 75 miles E.N.E. of the capital, where he found an auriferous quartz lode, in some places showing a width of 35 ft., which he traced for about a mile and a quarter. The other was a land journey of 250 miles, through jungle, to the northern extremity of Siam, close upon British Burmah. Here Mr. Twite found an immense district of gravels, containing gold, but inundated for about eight months of the year. The western districts appear to be very rich in silver, lead, copper, and antimonial ores, as well as iron ores, from which the natives manufacture a very superior iron. Siam requires only capital and energy to develop its important mineral resources.

A RICH naphtha spring has been discovered in the province of Caserta, near Naples, and, according to the *Society of Arts Journal*, it is now being worked by a Milanese firm.

TWO new mineral species, from the province of Los Bordes, in Chile, have been described by M. Bertrand in a recent number of the *Annales des Mines*. One of these is a double chloride of silver and mercury, called Bordsite; the other is a native oxide of mercury, termed Hydrargyrite.

THE Geological Survey of Sweden has lately issued another instalment of the great national map.

BARANETZKY'S researches on the phenomena of Diomose, which originally appeared in Russian, have been published in German, and are thus available to most physicists and physiologists.

SIGNOR PAOLO LIOR, the author of several scientific works, amongst others of the 'Vita nell' Universo,' the 'Escursione in Cielo,' and the 'Escursione Sotterra,' has published an original work on 'La Legge della Produzione dei Sessi.'

A REPORT 'On the Total Eclipse of the Sun on the 22nd of December, 1870,' which was seen in Sicily, has lately been brought out by Signor Diamilla Müller and Lieut. Luciano Serra, with notes on meteorological and magnetic observations made in Sicily. The work forms a large quarto volume, with four lithographs and eleven plates.

FINE ARTS

INSTITUTE of PAINTERS in WATER COLOURS.—THE SEVENTH WINTER EXHIBITION of SKETCHES, &c. NOW OPEN, from Ten till Six.—Admission, 1s.; Catalogue, 6d. Gallery, 55, Pall Mall. JAMES FAHEY, Sec.

NEW BRITISH INSTITUTION, 209, Old Bond Street.—THE WINTER EXHIBITION of PICTURES in OIL and WATER COLOURS by BRITISH and FOREIGN ARTISTS, NOW OPEN.—Admission, 1s. T. J. GULLICK, Sec.

THE SOCIETY of PAINTERS in WATER COLOURS.—THE ELEVENTH WINTER EXHIBITION of SKETCHES and STUDIES is NOW OPEN, at 5, Pall Mall East. Ten till Five.—Admission, 1s. Gals. ALFRED D. FRIPP, Secretary.

NOW OPEN, the WINTER EXHIBITION of the SOCIETY of FRENCH ARTISTS, 168, New Bond Street, from Ten to Five.—Admission, 1s., including Catalogue.
Director, Mr. DURAND RUEL.

Will close on Saturday, Dec. 23th.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—EXHIBITION of CABINET PICTURES in OIL.—The SIXTH ANNUAL EXHIBITION is OPEN Daily, from Ten till Five.—Admission, 1s.; Catalogues, 6d.

TWENTIETH ANNUAL WINTER EXHIBITION of CABINET PICTURES, by BRITISH and FOREIGN ARTISTS, is NOW OPEN at the French Gallery, 130, Pall Mall, from half-past Nine till half-past Five o'clock.—Admission, 1s.; Catalogue, 6d.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING the PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesca da Rimini,' 'Neophyte,' 'Titanic,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

ILLUSTRATED GIFT-BOOKS.

Chefs-d'Œuvre of Art and Masterpieces of Engraving selected from the Collection of Prints and Drawings in the British Museum, reproduced in Photography by Stephen Thomson (Low & Co.), is one of the best gift-books of the season. In most respects it is far more valuable than gift-books usually are. It comprises thirty-eight large photographs, many of which are of first-rate quality, from engravings of such paintings as Dal. Calamatta's 'Mona Lissa,' after Da Vinci, and J. Felsing's 'Christ Disputing with the Doctors,' in the National Gallery, and ascribed to the same master; Anderloni's 'Holy Family,' after Raphael; Longhi's masterpiece of modelling in line, the 'Madonna del Divino Amore'; and 'The Woman taken in Adultery,' after Titian, which shows that the engraver was unable to deal with the chiaroscuro of the Venetian as happily as with the form and expression of Raphael, although it is curious to observe how he made his transcript from Titian approach Raphael's work in several qualities. M. Henriquel-Dupont's deliciously tender and sympathetic 'Mariage Mystique de Ste. Catherine,' after Correggio's picture in the Louvre, is a nearly perfect translation of all the splendours of the original, whether of tone, colour, chiaroscuro, or expression. Here is Toschi's 'SS. Apollonia and Lucia,' after Parmigiano, in S. Gior. Evangel, Parma, "severe, but more tasteful than correct," a critical verdict, which is an apparent paradox, though not really one. After this comes Woollett's 'Temple of Apollo,' from Claude, with the magnificent sky. G. Poussin's 'Landscape' is a masterpiece of the same engraver, who imparted to the print some of Nicholas Poussin's severity. These must be taken as examples of the contents of this book, from the value of which we do not detract by saying that the transcripts are not all masterpieces, for instance, J. R. Smith's 'Nature,' after Romney; Woollett's 'George the Third,' after A. Ramsay; and J. Heath's 'Ruth gleanings,' after Stothard. Neither can it be said that all the photographs are "masterpieces." Some are too black, e.g., Mr. Pye's 'Temple of Jupiter,' after Turner, in which the foreground is lost; and J. Heath's 'Death of Major Pierson,' after Copley. A few of the transcripts appear to have been taken from indifferent impressions of the plates. On the whole, however, this work is unapproached by anything of the same kind so far as we know. It would be unfair not to name some of the successful copies, e.g., 'Miss Cumberland,' after Romney, by J. R. Smith; Woollett's 'Niobe,' after Wilson, although it is too dark. Kaiser's 'Jan Six,' after Rembrandt, is reproduced to perfection. The letter-press consists of extracts from criticisms on the painters, or from particular works. These notices are generally appropriate, but the headings are not invariably accurate. For instance, Allan Ramsay was not an R.A.; and the editor has erred in stating that the photograph from Snyderhoeof's 'Congress of Munster,' after Terburg, is taken from the unique proof in the British Museum; that such is not the case is shown by the inscription "FAX OPTIMA RERYM" on a tablet on the wall, the absence of which inscription distinguishes the Museum proof from all others.

Some of the "engravings" in *Art Gems*, a Series of Thirty High-Class Engravings from Pictures by the most Eminent Painters (Sotheran,

are etchings and not engravings properly speaking; but as works of art they are not less desirable on that account. They illustrate the success which has attended the practice of etching in France, and the comparative inefficiency of some of those who, amongst ourselves, have set up as exponents of the process. As is proper to the process to which they more or less entirely owe their existence, the works are chiefly dependent for their charm on chiaroscuro and light and shade. One of the most remarkable and original of them, 'A Court of Justice at Damascus,' after Madame H. Browne, a picture in which Rembrandt would have delighted—represents a lofty, bare-walled, bare-floored hall, with one window, through which a flood of light enters from the glaring sunshine without, light so intense that its shadows seem at first impenetrably gloomy. 'Pilgrims at San Pietro in Carcere,' after an artist who is not well known, but whose works we have more than once admired, M. Paul Sautai, depends for its effect principally on the brilliancy of the white head-dress of a kneeling woman, in contrast with the intense darkness of her gown. Placed upon the darkish middle-tint of a distant wall, they give a centre to the composition in light and shade, while chiaroscuro is admirably served by them as well as by the disposition of the "colour" of the background and pavement, in a broad and rather light middle tone. This is a print by M. Courty, after a picture which is in the Musée de l'Etat, Paris. In 'Inchville Marsh,' after M. Van Marcke, we have a fine study of a glittering effect of daylight on a level plain, where cattle are feeding—a simple but by no means weak composition: a charming illustration of light in the treatment of the shadows on the bright body of a white cow. The sky is rather opaque. M. Courty has made a capital copy of Van Dyck's simple figure of 'The Princess Mary,' in the Berlin Museum. We have a beautiful etching by the Hon. G. Howard, styled 'An Old English Mansion,' standing in winter on the bank of a full stream. This etching, the work of a pupil of Mr. Legros, surprises us almost as much as it pleases us. The treatment of the reflections of the building and the trees in the water, and of the light on the building, is an example of skill, far more genuine in its nature, and far more worthy of the art of etching, than we have noticed in the works of any other English amateur. A genuine and beautiful etching is by M. Rajon, after M. C. Marchall, and styled 'Spring-Time,' an Alsacienne in a quaintly-furnished chamber. The colour and tone are beautiful, and the general harmony nearly perfect. There is also a fine and characteristic reproduction of a sketch by Bonington, styled 'A Venetian Promenade.' Among the copies to which we call the student's attention are 'Drinking the King's Health,' after M. Willems, which we prefer to the picture. The latter has gone to New York. M. Gérôme's 'Louis XI. visiting Cardinal Balue' is one of those superbly dramatic designs which fascinate the spectator. Zamacois's 'The Good Priest,' absolving penitents by the dozen, is a beautiful study in chiaroscuro, with its square of light falling diagonally on the wall and floor of a great church, the rest in half tone, which is rich in deeper shadows. It has much of Zamacois's sardonic spirit, a spirit rare in art. There is likewise a capital copy from Da Vinci's marvellous drawing with a pen in bistre, known as 'A Portrait of Andrea Salai,' now in the Louvre, representing a most beautiful youth, one who might have sat as a model for Paris.

We fear our respectable contemporary the *Art-Journal*, is "re-appearing" in fragments, and that Messrs. W. B. Scott and J. Dafforne are assisting at the successive events. At least we infer this from the rapidity with which volumes of a certain size and pattern, illustrated with engravings which look as if they had been made to order, are laid before the public by Messrs. Virtue & Co. Our *British Landscape Painters*, is by Mr. W. B. Scott,—*Pictures by Mulready, R.A.*, is by Mr. J. Dafforne,—at least, the letter-press is. The illustrations need not detain us. Mr. Scott's

essay is, like most of his essays, acceptable. We do not agree with all his conclusions, but it is impossible not to be pleased with his taste, and his power of putting his materials together is so great that one misses little or nothing in his outlines of large subjects. He is not always fortunate when he diverges from the direct path of his own studies. For instance, we doubt if he is correct in stating, however cautiously, that "the pigments themselves were also imported, nor was it till about the end of the last century or the beginning of this that good cakes of dry colour, to be used with water, were made in this country." To judge by contemporary advertisements in newspapers, pigments, which there is no reason to doubt were made, as was alleged, by the advertisers, were to be had in London before 1740; if we remember rightly, so long ago as 1723, such advertisements were common.

With Mr. Dafforne the case is different. He has written a dull book, and added nothing, so far as we can see, to our knowledge of Mulready or his pictures. In fact, he has confused what we do know, by stating that the painter was born April 30, 1786; the true date is April 1 in that year. He appears to be somewhat ignorant of the bibliography of his subject, for, while he borrows by wholesale from Messrs. Redgrave's 'Century of Painters,' and pads their terse and generally accurate accounts with disquisitions of his own, he makes no reference to Mr. F. G. Stephens's 'Memorials of Mulready,' where the early life of the painter is detailed. Although making a parade of an elaborate and accurate treatment of his subjects, the pictures of Mulready, our compiler is ill informed of the history of one of the most interesting among them, i.e., 'The Widow.' He says this large picture was "exhibited at South Kensington in 1864, with other works by the artist." Now, so far is this from being the case, that 'The Widow,' although mentioned, but not numbered, in the catalogue of that gathering, was the only leading picture of Mulready's which was not then exhibited. A biographer of Mulready ought to have known, what Mr. Dafforne does not appear to know, that 'The Widow' was included in the Exhibition of the Pictures, &c., of William Mulready, 1848, No. xviii., and that it was at the Leeds Exhibition, 1868, No. 1165, the property of Mr. Holdsworth.

Mr. Hotten sends us *Court Beauties of the Reign of Charles II.*, a reprint or re-issue of a well-known book, with the memoirs by Mrs. Jameson, and originally styled 'Beauties of the Court of King Charles the Second.' This appears to be the quarto edition of 1833, with the plates much less worn than we might have expected them to be.—*Gallery of German Composers, a Series of Portraits*, by Prof. Carl Jager, with a text by E. L. Rimbault (F. Bruckmann), consists of rather hard and "thin" engravings of the celebrated men in question, good enough, doubtless, as likenesses, but of small artistic value. Dr. Rimbault's literary sketches are lightly and agreeably written; and although the author is unreasonable in saying that Mendelssohn takes the highest rank among the intellectual men of the present century, these memoirs and criticisms are discriminative and tasteful in a very high degree.—*Homes, Works, and Shrines of English Artists*, &c., by F. W. Fairholt, and *Scenes and Characters of the Middle Ages*, by the Rev. E. L. Cutts (Virtue & Co.), both reprints from the *Art-Journal*, illustrate what we said above of the re-appearance of that periodical piecemeal. They are both capital books in their ways, Mr. Fairholt's comprising neat and light memoirs of many English artists, with woodcuts, which are, however, discredited by an atrociously bad frontispiece. Mr. Cutts's book gives a series of sketches of the religious orders, minstrels, knights, and merchants of the Middle Ages.

THE "RESTORATION" OF CHESTER CATHEDRAL.

You did me the favour to publish a letter some twelve or eighteen months ago, protesting against the so-called restoration of our cathedral

and abbey churches, which I have had reason to hope has not been altogether without effect upon the public mind. Its object, I believe, would be further promoted if the public was made aware of the change which, by the process in question, now nearly completed, has come over Chester; where, in this historic city of the Romans, full of objects of antiquarian interest, the most interesting object of all, as being the creation of more earnest minds than are now directed to architecture,—I mean the Cathedral,—an object that came over the mind of the visitor like a slow and solemn strain of music,—is, in effect, destroyed; in other words, its most venerable face, luminous with the history of ages, is covered with a lifeless mask of new masonry, and is now nothing more than a modern Gothic church, claiming kindred with those mushroom erections that are springing up by the dozen around Liverpool, and not a whit superior to them, for in the new work not one trait of beauty or interest seems to have been attempted in atonement for the loss of the old, the only new feature introduced being one that makes matters worse rather than better; I allude to the conical roof raised over a chapel of the south aisle, the ugliness of which only calls to mind the similarly shaped glass-house chimneys that disfigure the neighbourhood of St. Helens. "Oh, save me from my friends!" might the genius of Chester have exclaimed on its first introduction to the restorers, for neither Welshman nor Puritan warrior has done it half so much mischief as its present well-intentioned clergy, whose "restorations" must be felt as a general calamity by all people of taste. The Parthenon, when despoiled by Lord Elgin, re-appeared in its sculptural and architectural fragments in the British Museum, to cultivate the taste of other races and generations unborn; but Chester Cathedral has virtually disappeared from the earth, with its delicate and beautiful carving, one square foot of which that retained any vestige of its pristine beauty, such as that of the west front and consistory court, was worth the whole of what has been substituted. The metamorphosis of the tower, which was the chief object of interest in the general physiognomy of the city as seen from a distance—its most characteristic feature—the apple of its eye, as it were, and which wore an expression of venerable grandeur and pathos, and was in full harmony with all about it, has changed the character of the scene, and will be daily felt for miles round. To the heart and imagination it is no longer the same, but an intruder; for these will not be so cheated into illusion, but will instinctively look for the old structure, on which the storms of centuries have spent their fury, and the contemplation of which awoke the imagination of the dullest to dim and dreamy associations with past ages.

The disappearance of a number of ancient domestic buildings around and in the vicinity of the cathedral—all that were picturesque and characteristic of the place,—is, perhaps, scarcely to be regretted, since the object they seemed to belong to and to have grown up in harmony and sympathy with is no more; but their loss will be felt by many.

The Dean of Chester, in a recently published work, entitled 'Chester as it Was,' replies to the complaint of their "destroying the past and erecting a new building," that "it is a mistake," and that they "are really enabling the present and future generations to see the past, which for centuries had been hid." But he has not explained how cutting away for ever the old face of the building, all that the past had produced, and all that the past and present had looked upon and loved, and hiding what was behind by new masonry, can enable the present or any other generation to see the past. If he means, and really thinks, that the present generation see in the new erection exactly what the cathedral was in its prime, nobody is more mistaken than himself; and he has yet to learn that to restore the edifice to what it originally was, 60,000*l.*, the estimated cost of the works, would not only be insufficient, but 60,000,000*l.*, for it is utterly impossible.

It is too late to save the once venerable Cathedral of Chester, except its cloister, which, it is to be hoped, will escape the fate of the rest of the building; and I chiefly point to the disastrous result of the "restoration" process thereon, in the hope that it may have a beneficial influence on the future treatment of that large and interesting class of works to which Chester Cathedral belongs, most of which are of a richer and superior character of design and ornamentation to that example; a class of works which, it should be understood, were the greatest monuments of Christianity, reared in her palmiest days for glory and beauty, as trophies of the religion when she had surmounted every obstacle and had become triumphant, and on the production of which all superior intelligence, and the best art-genius, and skill of the middle ages were concentrated. Being the exponents in stone of an inspired imagination, of a depth of feeling, and a passionate sense of the beautiful in nature beyond what was, perhaps, ever before or since applied to architecture, reflecting through the symmetry of human design whatever is most beautiful in the works of the Great Creator, they must have been objects of delight to the imaginations of all people of susceptibility, not only in the age of their erection, but through all times since, and have enriched and fed the human mind with images of tenderness and beauty.

To think to bring back the original beauty, when once destroyed, of such structures as these,—the production of men who poured out their whole heart and soul upon their work, and wrought for the love of art and the glory of God,—is as absurd as would be the attempt to restore the Torso or any other mutilated Greek statue in the British Museum to what it was when it first left the studio of the artist. It would be absurd to attempt it by any means; how much more by the chisels of common masons and architectural carvers, working neither for the love of art nor the glory of God, but simply for so much a week! Such a gross idea of restoring a work of architecture may be excusable in non-professional persons, but it is surely unworthy of architects; and those who entertain it must have not only a very faint notion of what these mediæval piles of architecture and sculpture were in their prime, but a gross idea of the nature of art or architecture itself, to which the very idea of restoration or renewal is utterly abhorrent. They can have no sympathy with the finest impulses of the imagination, and must be void of the taste whose province it is to perceive excellence in its several kinds and degrees, and to appreciate the last refinements in architecture.

Time and accident and the natural influences of the atmosphere have so intensified the original beauty of these piles, on every "jutting frieze, buttress, or coigne of vantage" of which poetry, like the birds, has made her nest, rendering them, perhaps, the most beautiful and touching works of man on the face of the earth, that if it were possible to restore them to their primal condition, it would not be desirable to do so; and the only operation to which they should be submitted is that to which all other kinds of buildings are submitted when they become dilapidated or out of repair, that of reparation, not of renovation or renewal, which this "restoration" is, and which in the case of edifices whose chief interest and value lie in their antiquity is tantamount to destruction.

SAMUEL HUGGINS.

THE CESNOLA COLLECTION.

"F.S.A." writes to us in reply to the remark we made when speaking of the Cesnola Collection:—"It is a pity this collection has not been bought for the British Museum, notwithstanding that it comprises a large proportion of objects in which we are already rich."... From this opinion many will agree with me in differing, even though the purchase had been limited to the antiquities from Golgos. But taken as a whole, General Cesnola's collection contains, as you admit, so much that would have been duplicate to the British Museum, that its acquisition, beyond a selection, would have been injudicious. Of the pottery but few pieces were

important desiderata to our unrivalled series. The glass, though extremely beautiful in point of iridescence, and fine in many of the specimens, numbers but few of high archaeological interest, or that would be new among the matchless ranks of the Slade, Temple, and other museum collections. A selection of the more important sculptures from Golgos, and, perhaps, some few other objects, would certainly have been desirable; but to permit such a selection, at an adequate price, would hardly have suited General Cesnola, who rightly negotiated for the purchase of the whole collection, as it is, by the authorities of New York. I can, therefore, see no call for any published 'apology,' on the part of Mr. Newton, as alluded to in your article, for not recommending a purchase which he was well advised in declining. It must be borne in mind, moreover, that General Cesnola had disposed of many, and not the least marketable objects of his collection, during the last season, by public auction, at Messrs. Sotheby's rooms, when the greater number and more important articles of antique goldsmiths' work, many choice specimens of antique glass, some pottery, and, although for the most part fragmentary, some of the finer works of sculpture, were dispersed. These opportunities were not entirely lost sight of by those who guard the interests of our National Collection. On the other hand, the acquisition of the whole for the New York Metropolitan is equally wise on the part of a young museum, to which every object in the Cesnola Collection will be valuable. Thus all is for the best: New York has acquired an important nucleus, as you say, 'to stimulate antiquarian studies'; General Cesnola is, doubtless, gratified that his collection will be preserved in its present entirety; while the authorities of the British Museum are not to be blamed for declining to purchase much that would have been of minor importance to our rich collections of antiquities."

*** "F.S.A." will find that when we spoke, and we were the first to mention the matter (*Athen.* Nov. 16, p. 640), of the Cesnola Collection, we anticipated the explanation he puts forward. We were careful to say, when using the word "apology," that we used it in its proper sense, and we are not to blame if "F.S.A." chooses to attach a loose meaning to the word. We know as a fact that the authorities of the Museum regret the loss of these sculptures. Every one likes a bargain on his own terms; but, as these things were not to be had, except on the terms of General di Cesnola, we are still of opinion that the British Museum has been seriously the loser. General di Cesnola asserts that the price of the relics of Golgos was a secondary consideration, nor can it have been uppermost in the minds of the authorities of the British Museum. We confine our remarks to the antiquities in question; what, "taken as a whole, General Cesnola's collection contains," is a point entirely beside the question. Nor have we anything to do with what had been formerly sold by General di Cesnola, or with the glass, &c., which Mr. Franks bought for the Slade Collection.

Fine-Art Gossip.

It is announced that the Royal Academicians will meet on Monday next, the 23rd inst., in order to fill the gaps which death has lately made in the ranks of the society, and also the vacancy caused by the retirement of Mr. Pickersgill.

DR. GRAY lately presented to the British Museum a large picture of the temporary room, built for the reception of the marbles of the Parthenon, painted by Mr. Archer, in 1819. It represents the Right. Hon. C. Long, afterwards Lord Farnborough, standing with a red portfolio in his hand, and Mr. West, P.R.A., both Trustees of the Museum, and the officers for the time being, viz., Mr. Planta, sitting in front with Mr. West; Messrs. Ellis, Baber, Combe, and König, Keepers of Departments, and Mr. Smith and Conrath, the attendant, who are standing in various parts of the picture, and Messrs. Maurice, Bean, and

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Children, Assistant-Keepers, standing in a group in the background. The artist represents himself sitting in front painting, and Dr. Gray, as a young man, standing before an easel, in the background, and a dark man, supposed to be Haydon the artist, on one side, and four or five strangers, scattered about. The picture is signed and dated 1819. It was exhibited at the artist's house, in Hart Street, Bloomsbury, with a picture which he had painted of London as it would look with the Thames embanked. Dr. Gray some time ago gave the Museum the portrait of the late Sir Henry Ellis, painted by Mrs. Carpenter, which she had exhibited at the Royal Academy.

MR. HENRY COLE, C.B., and M. C. Questel were, on Tuesday last, elected Honorary Members of the Institute of British Architects.

SEVERAL of the pinnacles of Oriel College Chapel, and one of the pinnacles of St. John's College Chapel, Cambridge, were blown down during the late gales.

ANOTHER statue, one of the works from Cyprus, has been placed in the hall at the British Museum, near the Assyrian bulls. The case for antiquities of this class is now filled with objects from the Laing collection, consisting of about a score of heads of statues, mostly of less than life size, and exhibiting considerable differences in execution and style, with a common manner. Some of them show the peculiar features of the people of Cyprus, fine, small, round chins, advanced mouths, and protruding noses. Some of the works exhibit decided Egyptian characteristics in their execution, others are Greekish, and some so closely resemble Roman work that it would be easy for an inexperienced observer to take them for inferior Roman sculptures. There are likewise some statuettes of very great interest. Altogether, however, these things are of small importance in comparison with those from the same island which are on their way to America.

THE *Builder* states that some of the arches in the building where Charterhouse School has so long been carried on, and which bear the names of former "boys" carved on the stones, are being carefully taken down, and will be refixed in the new building, now nearly completed, at Godalming, "so that the names of the old boys may not be forgotten in the new home."

MR. W. H. JAMES WEALE, the well-known antiquary and writer on the archaeology of Art, is to describe, for the Art Department, the Flemish pottery, seals, &c., in the South Kensington Museum.

It has been decided that the new cathedral to be built at Edinburgh, from designs by Sir G. G. Scott, shall have two western towers, nearly 180 feet in height. These works will add 12,000*l.* to the cost of the work.

M. TAUREL, of Amsterdam, is publishing a work, with French and Dutch letter-press, on the early Netherlandish painters. Three numbers already issued contain engravings of 'The Adoration of the Lamb,' by the Van Eycks; 'A Holy Family,' by an unknown artist, at Amsterdam; and of 'The Betrothal of St. Godebessa,' by Petrus Christus, at Cologne. The two forthcoming numbers will contain an engraving from a picture at Utrecht, attributed to Rogier de la Pasture, and 'A Riposo,' by Gérard David.

THE three candidates presented by the Académie des Beaux-Arts for the office of Directors of the School of Rome are MM. Lenepveu, Jouffroy, and Martinet.

WE have received from Messrs. Pilgeram & Lefèvre an artist's proof impression of the plate by M. A. Blanchard, after Francia's lunette in the National Gallery, 'The Virgin and two Angels Weeping over the Body of Christ' (No. 180). This beautiful and pathetic *Pietà* is so well known, that it is needless here to describe or criticize it. The engraving has been a long time promised. M. Blanchard has made it a labour of love, and the only defect we can find is that it is slightly over-laboured. The charm of the picture

has been preserved by the engraver. The stillness on the Virgin's features, which are not unmarked, however, by intensity of woe,—a subtle phase of expression which has hardly ever been surpassed,—has found a sympathizing interpreter in the engraver. The faces of the angels, at once exalted and individualized, have been given with rare feeling. The chiaroscuro of this masterpiece is rendered here with a felicity which deserves to be applauded. The clearness and even the characteristic hardness of Francia's flesh are justly presented. We are glad that this wonderful picture, esteemed one of the most precious in the National Gallery, and yet never before engraved, has now at last found a worthy translator, whose work it would be difficult to praise too highly, either for feeling or execution.

It has been noticed that the representatives of French Art have, within the late few years, become open to influences which, before then, seemed so remote that it was impossible for them to affect our neighbours' minds. Of course, the extreme cordiality with which French art has been received in this country, and the rapidly increasing communication with France, have had much to do with this result, nevertheless it is not the less striking because it has occurred. We shall never forget our surprise on observing, among notices of current bibliography on Art, mention made of certain articles in this journal. A striking proof of the interest taken in France in English artistic matters, appears in the *Gazette des Beaux-Arts* for this month. We observe,—besides a continuation of a series of notices on 'Un Musée Transatlantique,'—an abstract styled 'Rome Souveraine,' based on the work of Messrs. Spencer-Northcote and Brownlow, and an elaborate essay on the collection of Sir R. Wallace, in reference to the Bethnal Green Museum. As if to make up for this, we observe, in the *Bulletin Bibliographique* of works published in France and abroad during the second half of 1872, only seven English books, although the classes referred to are History, Didactic Works, Architecture, Sculpture, Painting, Engraving, Archaeology, Numismatics, "Curiosité," Biographies, Photography, and New Periodicals.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—The Forty-First Annual Christmas Performance of Handel's 'MESSIAH' will be repeated FRIDAY EVENING NEXT, Principal Vocalists: Madame Sinico, Madame Pater, Mr. Cummings, and Mr. Santley. Band and Chorus, 700 Performers. Commence at 7.30.—Tickets, 5*s.*, 5*s.*, and 10*s.* 6*d.*; now ready at Exeter Hall.

MENDELSSOHN'S 'ST. PAUL'

IF Herr Wagner had carefully studied the causes which have given to the oratorio 'Elijah' a greater popularity than to 'St. Paul,' he would perhaps have hesitated to promulgate with so much pertinacity his theory that recitative should predominate over air. The comparative unpopularity of 'St. Paul' has mainly arisen from the superabundance of the recitatives in it. It is true that the Düsseldorf work of 1835 is preferred in Germany to the Birmingham production of 1846. This preference may be in some degree due to the national feeling which now induces the Germans to cling to the recitative system in the Wagnerian lyric drama, whilst other countries have been, as yet, slow to accept it. Here, at all events, 'St. Paul' has hitherto been regarded as inferior to the 'Elijah' by the general public. If, however, professors and scientific amateurs were polled, 'St. Paul' would have the votes of a considerable majority. In conception, in elevation, in grandeur, the Apostle stands higher than the Prophet; only in the book of 'St. Paul' we have not enough of him, whilst, in the narrative of 'Elijah,' he is prominently before the eye until his ascent; for the after music is but an episode, and perhaps is an anti-climax. But if we allow for the fact that the interest is not concentrated in one personage, the music of 'St. Paul' is of a lofty character, and the use of the Bach chorale is as grandly effective as the chorus in a Greek tragedy. The masterly instrumentation of the overture, with its Lutheran psalm, the precursor of the elaborate

fugued movement, and its stately climax, convey clearly the composer's conceptions of the triumph of faith over persecution. The martyrdom incidents are in fine contrast—prayer and devotion struggling with the hardness of heart and disbelief of an infuriated populace. The angelic aspiration of the sopranos' appeal, "Jerusalem! Jerusalem!" precedes the wild and savage chorus, "Stone him to death," than which nothing more dramatic can be found in the whole range of music, sacred or secular. The scene of the Conversion has the stupendous chorus, "Arise! shine," and the loveliest of chorales, "Sleepers awake," the accompaniments to the latter being as beautiful as the melody is consolatory. Mendelssohn's inspiration is in its happiest vein in the air of Paul's repentance, and his power is at its highest point in his wonderful choral thanksgiving, in which contrapuntal science is interwoven with harmonious and devotional colouring. If the second portion of the oratorio be not so imposing as the first part, it yet has some most striking numbers, beginning with the opening chorus, "The nations are now the Lord's," in five parts, ending with its fugue on three subjects. The individuality of Mendelssohn is again strongly indicated in the charming chorus, "How lovely are the messengers," and the chorus, "O be gracious." In 'Elijah' the imagery of 'St. Paul' is often reproduced, but with varied treatment, for the resources of the composer, vocal and orchestral, were unbounded.

The execution of this masterpiece by the Sacred Harmonic Society on the 13th inst., under the direction of Sir Michael Costa, was one of the nearest approaches to perfection, so far as regards the choruses and the accompaniments, ever heard in this country. The *tempi* were generally unexceptionable: and there was no dragging, a fault from which Mendelssohn suffers more even than Handel. The composer was always emphatic in his declaration against slowness; he was, indeed, himself so impulsive as a conductor, that he often went at a faster pace than he approved of in his cooler moments. The light and shade of the choral singing were as delicate as the accent and point of the instrumentalists were sharp and incisive.

The solo singing was attended by mishaps. Madame Florence Lancia disappointed those who had heard her at the Norwich Festival, and failed to impart to the air of admonition, "Jerusalem!" its real meaning; it is, however, stated that the lady was out of voice, and got frightened. Miss Enriquez sang nicely the air, "But the Lord is mindful of his own," and it would have been more effective still with increased fervour. Mr. Cummings delivered artistically the solemn adjuration, "Be thou faithful unto death," to the violoncello *obbligato* of M. Lasserre, truthful in tone and perfect in execution. Mr. Santley, with the advantage of Mr. Barret's finished oboe accompaniment, distinguished himself in the air, "O God have mercy"; but in the fiery and savage air of Saul, in the first part, "Consume them all," he was weak in the lower notes, and was not sufficiently fiery in the denunciation.

The amateurs who heard 'St. Paul' when the work was first performed here, at the Liverpool Festival of 1836, will fully admit the vast progress made in choral and orchestral execution in these days; but if we may contrast casts, let us mention the artists of 1836, namely, Madame Caradori Allan, Miss Birch, Mrs. Wood (Miss Paton), Mrs. A. Shaw (Miss Postans), Mr. Braham, Mr. Bennett, and Mr. H. Phillips. The vocalists at Exeter Hall we have named above; those at the Crystal Palace on the 30th ult., when 'St. Paul' was given, were Mesdames Lemmens and Elton, Messrs. Pearson and Lewis Thomas. Since 1836, we have had in this oratorio Madame Clara Novello, Madame Rudersdorf, Madame Sainton-Dolby, Mr. Sims Reeves, Mr. Loeckey, Herr Formes, Herr Staudigl, Signor Belletti, &c. The retrospect, imperfect as it is, seems to indicate that the race of solo singers of sacred music is, at the present period, not up to the standard of former years. We fear there is more wear and tear for modern voices; artists travel

far and wide, and the constant strain on their organs in all weathers is prejudicial both to the *timbre* of the voice and the cultivation of a sound style.

CRYSTAL PALACE CONCERTS.

THERE is a custom at the Paris Conservatoire Concerts, practised also at M. Pasdeloup's Classical Popular Concerts,—both series of musical entertainments, by the way, being always given on the Sundays,—of combining the stringed instruments in compositions coming under the denomination of "chamber" ones. Thus, quartets, quintets, septets, and even ottets, inclusive of wind instruments, are often turned to account to exhibit the executive ability of players. It was the famous conductor, the late Habeneck, of Paris, who first started this mode of dealing with chamber music. It may be doubted whether composers, writing for special effects, would relish the practice; but as it is indulged in only with musicians who are no more, there is no peril of a protest from them. Herr Manns, at the Sydenham Palace, from time to time exercises his band after this fashion. We have had works by Haydn, Schubert, and Mendelssohn in turn transformed or rather magnified by the process, and on the 14th the Quintet in A, Op. 18, was executed in its entirety by all the string. In the slow movement there was, perhaps, a gain in breadth owing to this multiplication table, but in other portions, especially in the *scherzo* and rapid passages, the inner workings and intentions of Mendelssohn were by no means clear, although the instrumentalists achieved wonders in their coalesced labours. The other items of the scheme were Beethoven's Symphony in B flat, No. 4, Op. 60, with two overtures, the somewhat ponderous 'Tierrasas' of Schubert (an opera never produced), and the lively 'Cheval de Bronze' of Auber. Mdlle. Nita Gaetano, a mezzo-soprano, made a favourable impression in Vacca's aria, 'Ah! ne tu dormi' ('Romeo and Juliet'), and in Donizetti's vigorous scena, 'O meo Fernando' ('Favorita'). The lady has decided artistic attributes. There was another *début* in Mr. Thurlay Beale, a basso, who sang Sir J. Benedict's air, 'How Great, O Lord' ('St. Peter'), and Handel's 'Ruddier than the cherry' ('Acis and Galatea'). The eleven Crystal Palace Concerts prior to Christmas have now been given, and praise is due to the managers for having been faithful to their mission and to their pledges. The programmes have been more varied than heretofore, Germanic influences having been less observable, and greater attention bestowed on works by our own composers. The resumption of these Saturday afternoon concerts on the 18th of January next will be warmly welcomed, for they are of essential service to art, and the analysis of the various productions in the books generally conveys useful and valuable information.

MONDAY POPULAR CONCERTS.

THE forthcoming Christmas festivities have terminated the early series of chamber concerts in St. James's Hall, the directors of which, abandoning the standstill policy which too often pervades successful undertakings, have supplied novelties and introduced new artists. Exception must be taken to a practice too frequently indulged in, we mean the introduction with a pianoforte accompaniment only of vocal pieces which have been written for a full score. Now there is in the *répertoire* of song a sufficient supply of airs with piano only to sustain the voice, and there is no necessity for resorting to works, the effect of which is often diminished, and even destroyed, by not employing the full orchestra, the use of which, of course, is not to be expected at the Monday Popular Concerts, with their special purpose. The scheme opened on the 16th with Mozart's String Quartet in B flat, No. 9, and ended with Haydn's String Quartet in E flat, Op. 71, No. 3; the executive being Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti; the former given for the second, and the latter for the third time. The lady violinist and Herr Halle were associated in

J. S. Bach's Sonata in A major, No. 2, a novelty. The work is the second of six concerts, composed for the "clavier," whilst Bach was resident at Göthen, between 1718 and 1722. The *presto* was redemanded; but the compliment ought rather to have been given to the expressive slow movement in F sharp minor. The sonata is not only scholastic, but melodious and piquant, and is a welcome addition to the *répertoire*. Herr Halle performed Beethoven's Sonata in D minor, Op. 29, No. 2, and was compelled to repeat the brilliant finale (*allegretto*). This sonata is one of the composer's most passionate inspirations. Mdlle. Gaetano sang Handel's "Lascio ch'io pianga," under the influence of artistic fright, but she rallied happily in the Mendelssohn 'Frühlingslied.' The next series of concerts will be commenced on the 13th of January. The Saturday programme of the 14th included Schubert's Overture in F, Op. 166, for two violins (Herrn Strauss and Ries), viola (Mr. Zerbini), violoncello (Signor Piatti), double-bass (Mr. Reynolds), clarinet (Mr. Lazarus), horn (M. Paquis), and bassoon (Mr. Snelling); Haydn's Trio in G major, for piano (Madame Arabella Goddard), violin (Herr Strauss), and violoncello (Signor Piatti). The lady also played Beethoven's Pastorale in D major, Op. 28, and accompanied Mr. Sims Reeves in Beethoven's love-song, 'Adelaide.' Sir J. Benedict was the conductor both on the 14th and 16th inst.

Musical Gossip.

THE Christmas performances of Handel's 'Messiah' will be more numerous than ever, both in town and country. Last night (the 20th) the Sacred Harmonic Society took the lead, with Mesdames Carola and Enriquez, Mr. Cummings, and Signor Foli as solo singers; and the oratorio will be repeated next Friday in Exeter Hall, with Mesdames Sinico and Patey, Mr. Cummings, and Mr. Santley; Sir Michael Costa conducting on both occasions. At the Royal Albert Hall, on the 24th and 25th, Mr. Cousins directs the execution, with Mdlle. Tietjens, Miss H. Severn, Mr. Cummings, and Signor Agnesi as leading vocalists. At Liverpool, the 'Messiah' will be performed three times, with Mesdames Wynne, Fennell, Patey, Messrs. Sims Reeves, G. Perren, Lewis Thomas, and Signor Foli. On the 26th, the Birmingham Festival Choral Society gives the oratorio, with Mesdames Florence Lancia, Enriquez, Messrs. Sims Reeves and Lewis Thomas. On the same evening, in the Nottingham Mechanics' Hall, Sir J. Benedict conducts the 'Messiah,' with Mesdames Edith Wynne, Patey, Mr. Vernon Rigby, Signor Foli, and Mr. Henry Pyatt.

THE importation of French singers of *opéra bouffe* is on the increase, and a sad distortion of the Queen's English is the result of this new system. Thus, at the St. James's Theatre, in M. Offenbach's 'Bridges of Sighs,' Miss Beauchere, who was an efficient Amoroso, the page, has been superseded by Mdlle. Bonnevalle, whose dialogue is unintelligible, and whose acting is indifferent. At the Strand Opéra Comique, Miss Julia Matthews, who was *Fleur de Noblesse* in M. Hervé's 'Cil Crévé,' has been replaced by Mdlle. Rose Bell, of the Bouffes-Parisiens. Neither Mr. Leigh nor Mr. Farnie can be satisfied with the Gallic accent, as it is impossible for audiences to catch the words of either of the two artists, or to unravel the plots of the respective adaptations.

A HARP, Choral, and Vocal Concert will take place on Boxing-Day, in the Royal Albert Hall, conducted by Messrs. John Thomas, F. H. Cowen, and C. J. Hargitt, with the co-operation of the St. Cecilia Choir of 500 voices. The chief singers will be Mesdames Sinico and Gaetano, Messrs. Cummings, Lloyd, and Maybrick.

MR. HENRY GAMBLE BLAGROVE died on the 15th inst., in his sixty-second year. He was born, in Nottingham, in October, 1811 (the son of a musical professor), and played in public as a boy prodigy at five years of age. In 1817 he made his *début*, at six, on the Drury Lane stage, at a performance called the "Lilliputians." He subsequently appeared at the once popular Exhibition

Rooms in Spring Gardens. In 1821 he took lessons of Spagnoletti, the leader of the King's Theatre band, and in 1823 became a pupil at the Royal Academy of Music, when founded by the late Earl of Westmorland. Henry Blagrove joined Queen Adelaide's private band in 1830. In 1832 he went to Hesse Cassel, and studied under Spohr, adopting his style rigidly in his playing. After a tour in Germany and France, he returned to England in 1834, and in 1837 made another professional visit to the chief cities in Germany. Settled in England, he became the leader of the principal concert bands in London and at the Musical Festivals. He was for some time in Sir Michael Costa's Covent Garden orchestra. He was a highly-finished violinist, with excellent tone, but there was a coldness and formality in his style which prevented him from rivaling, as he might have done but for temperament, the leading violinists of his time. He wrote some studies, fantasies, &c., for his instrument, but as a composer has left nothing of any importance. He was brother to the concertina and viola player, Mr. R. Blagrove. Mr. Henry Blagrove and Mr. John Parry married two sisters, but the former lost his wife a few years since, a blow from which he never recovered. An annuity was purchased for him which cheered his latter days.

MR. MONK, the organist, directed a concert at the Stoke Newington Assembly Rooms on the 16th, with the aid of Mr. W. H. Holmes, pianist; Henry Holmes violinist; Herr Strauss, violin; Mr. Zerbini, viola; and Herr Daubert, violoncello. Miss Whinnery and Mr. Santley were the singers.

AT the second of the British Orchestral Society's Concerts on the 19th, conducted by Mr. G. Mount, the programme comprised Mendelssohn's Italian symphony; Beethoven's 'Leonora' overture, No. 3; Mr. Sullivan's 'Overture di Ballo'; Herr Wagner's 'Lohengrin Prelude'; and a Violoncello Concerto by Herr Goltermann, played by Mr. E. Howell. The vocalists were Miss Blanche Cole and Mr. Cummings.

AT M. GOUNOD's first Choir Concert, no less than eight of his compositions will be performed for the first time, including a Pater Noster, a Requiem, a chorus, "Omnipotent Lord," besides secular works.

ITALIAN operas have been given nightly this week at the Brighton Theatre, with Mesdames Tietjens, Sinico, Marimon, Trebelli, Signori Bettini, Foli, Campobello, and Mr. Wilford Morgan.

SIGNOR CARLOS GOMES, the Brazilian composer, who wrote the opera 'Il Guarany,' played at the Royal Italian Opera last season, is preparing his work for the Paris Opera-house.

A CURIOUS Symphony-Cantata, consisting of twelve numbers of a Te Deum, composed by the Viscount d'Arneiro, Attaché of the Portuguese Embassy, has been performed at the Grand Hotel, in Paris, conducted by M. Léon Martin, with the solo singers, Mesdames Mélanie Reboux and Holmberg, MM. Léon Lafont, Miguel, and Debroas. The work is pronounced to be both sonorous and eccentric, of the mixed schools of divers masters. The concert was for the benefit of the expatriated Alsacians and Lorrainites.

THE death of Giovanni Tadolini, who was born and died in Bologna in his eighty-first year, is announced. He composed several operas for Italy, and was for some years chorus-master in Paris under Rossini. His wife, Madame Tadolini, was a celebrated singer. Madame Clara Schumann has lost her third daughter, the Countess Marmorito, who died in Paris.

MADAME ADELINA PATTI, having recovered from a severe throat attack, appeared at St. Petersburg on the 9th, in Meyerbeer's 'Dinorah,' with Signori Gardoni and Cotogni. Madame Nilsson-Rouzaud is at Moscow.

A HIGH dignitary in the musical world has been deposed. The Pasha, that is Guatelli, who presides, with the rank of Major-General, over the Sultan's band and the music of the Ottoman army, has been removed.

A SCHOOL for military music has been formed at Bogota, in Colombia.

THE playing of a Polish pianist, Madame Olga Janina, a pupil of Dr. Liszt, is creating a great sensation in Paris. She has confined her displays to pieces by her teacher and by Chopin. Her mechanism is marvellous, but as regards her touch and style the critics differ.

PROF. JOHANN BROMBERGER, who has returned from St. Petersburg to Vienna, has written a national operetta, entitled 'Abenteuer in Russland.'

SIGNOR SARRIA has finished a new opera, entitled 'La Campana dell'Eremitaggio.' Another new work, a comic operetta, by Signor Panizza, with the title of 'Il Caporale Bastogio al Campo d'Istruzione,' has been performed at the Teatro Fossati, of Milan.

DRAMA

THE WESTMINSTER PLAY.

THE Westminster Play is once more the 'Adelphi' of Terence. The sources of the popularity of this comedy, and of its frequent appearance on the Westminster stage, are not far to seek. No remaining work of the Latin drama has a more interesting plot and more agreeable characters, with less that is difficult of presentation on the ground of morality or of taste. Ladies who grace with their presence the performances of classic comedy are not likely, in the present state of female education, to scrutinize too closely the matter that is spoken before them. It is satisfactory to know, however, in the case of Terence, that there is scarcely a need for them to blush, and that no shelter of friendly mask, such as the playgoers of early days used to seek, is requisite. Terence indeed, as Montaigne characteristically says, "sent son gentilhomme," and his pieces, unlike those of Plautus, are intended to please a refined and exacting audience. His work, in spite of the absence of the *vis comica* with which he was reproached, is as fresh now as when the rebuke was first heard, or when the same critic spoke of him as a half-Menander—

Tu quoque, tu in summis, o dimidiata Menander,
Poneris, et merito, puri sermonis amator.
Lenibus atque utinam scriptis adjuncta foret vis
Comica et aequato virtus polletet honore
Cum Græcis, neque in hac despectus parte jaceret!
Unum hoc maceror et doleo tibi dessee, Terenti.

The qualities which commended the works of Terence to the aristocratic portion of his hearers, but rendered more than doubtful their fate when a less enlightened constituency had to pronounce the verdict, have had some influence upon their subsequent popularity. They are little influenced by the mocking and satirical excesses which Atellan fables had established as a fashion in comedy; their gaiety is tempered by great refinement and ease of expression, and through all there runs a matter-of-fact philosophy and worldly wisdom, a species of regard for the main chance, rare, and, indeed, almost unknown, elsewhere in classic literature. So imbued is Terence with respect for that paternal authority which is the basis of the Roman social system, he would not consent to follow his original when the dignity of a father was in question. His fathers are, accordingly, amusing in their fears for their offspring, but are never ridiculous. As a consequence, he represses the impertinences of the slaves and considerably diminishes their share in the action. To show the changes Terence made in the conduct of the drama would lead far. It may be briefly stated that politeness and urbanity of thought and speech, and a certain manner of decent gravity, are balanced by the absence of any strong dramatic perception. His plays are somewhat baldly rendered, and are, at times, so much more Greek than Latin, they can scarcely have been intelligible to a Roman audience. This is the case in the 'Adelphi' even. See the fifth scene of the fourth act, in which Micio explains at length to Æschinus the obligation in which the nearest male relative of a girl left fatherless finds himself to marry her. His works, too, are crowded with

characters, and his termination is not seldom, at the same time, commonplace and improbable.

The representation was scarcely up to the average. Mr. Rawson, as Æschinus, showed some ease of movement and intelligence, and Mr. Le Mesurier was good as Sannio. The female parts are easier to play than the male, and Mr. Webb, as Sostrata, and Mr. Wynn, as Canthara, received much applause. In other characters the acting was stagey, and the embarrassment usual to amateurs, what to do with their hands, was more than usually apparent. The speeches were fairly spoken, most of the actors being word perfect. It would be well in future representations to do away with the tights which cover the arms and hands of the actors. They serve no purpose, and detract from the effect of the dress.

OLYMPIC THEATRE.

THIS theatre, now under the management of Miss Ada Cavendish, re-opened on Monday last. The alterations that have been made in its construction render it additionally comfortable and convenient, and the new decorations give it a right to be included among the most elegant houses in London. The only objection that the most fastidious taste can raise against the Japanese-like decorations of the auditorium is, that the effect is so rich it kills whatever interior is presented on the stage. The beauty of the house elicited warm manifestations of applause from the audience, and the manager received, on her appearance, a warm greeting.

The programme Miss Cavendish prepared consisted entirely of novelties. Two of these, the *lever* and the *baïsser du rideau*, need little comment. The opening piece, 'The William Simpson,' is a farce by Mr. Percy Fitzgerald, turning upon the confusion raised between the name of an individual and that of a ship. It is undramatic in shape and dialogue, and, in spite of the efforts of Mr. A. Wood to galvanize it into life, was barely tolerated by the audience. 'A Triumph of Arms,' by Mr. W. Foulton, is a more bustling, without being much more amusing.

'Without Love,' by Messrs. Yates and Dubourg, constitutes the *pièce de résistance*. It is in four acts, its scene being placed in Paris in the time of the Second Empire. Whether, as is probable, a Gallic original supplied the eminently French motif of the play, is not clear. A story which more than a score years ago appeared in *Blackwood's Magazine*, with the title, 'Madame Fatello,' seems to have been the direct source whence the plot was obtained. The worst fault of the play is the singularly morbid and disagreeable nature of its story. Not one character in the drama commends itself to our sympathies, and there is no single person to whom, in the clash of purely selfish interests and pursuits, we can turn with pleasure or relief. Jealousy supplies the entire basis, and assumes a more or less unpleasant form according to the nature and relations of the characters concerned. None of them are exempt from the influence of this most ignoble of passions, and the fatal result to which it leads supplies the *dénouement*.

Gomez Campero discovers that his wife is in love with Baron Otto von Derendorff, a young Austrian, whose suit is masked behind pretended addresses to her sister Madelon. On a certain occasion on which the sisters, dressed alike, have gone to a *bal masqué*, Gomez has heard an absolute promise of his wife to the Baron to be his after the death of her husband, who is subject to aneurism of the heart. He visits the lover of his wife and demands immediate satisfaction. His charge is met with an absolute denial. Fearing for the fate of Madame Campero, the Baron asserts solemnly that it was her sister to whom the words of love were addressed. A means of vengeance, newer and more refined than any he had hitherto dreamed, suggests itself to the wronged husband. Accepting the explanations of the Baron, he insists upon his marrying the girl to whom he has made so strong protestations. All attempts at denial and evasion on the part of the

lover, thus unexpectedly forced to join the army of Benedicks, are vain. Madelon is compelled by the iron will of Gomez to accept the husband he has provided, and Madame Campero urges her sister to this step, by which alone she knows her own guilt can be screened, and her life saved. Every step towards the proposed union is brought about by the agonized Madame Campero, who in the end bestows upon her sister the hand of the one man she loves. When the result is inevitable, and the marriage ceremony is progressing, Madame Campero, who has naturally stayed away from such nuptials, finds nothing left beneath the moon to hope or dread. Rebuking herself for her past cowardice, she turns on her husband and avows all, hoping thus to stimulate him to take away her life, now wretched. He combats all her fury with calm, and when she reproaches him as a coward, he shows her what he has done in the way of vengeance. He has married to her sister the man she loves, and has so placed between him and her a moral barrier altogether unsurpassable. Still further has his malice gone. Knowing that the Baron is poor and courts Madame Campero principally for the fortune she is to inherit, he has made over every shilling of his wealth to Madelon. His wretched wife is accordingly beggared in fortune and in heart, and will be dependent for her future subsistence upon the alms of a sister she has treated mercilessly. With the passionate declaration of what he has done, Gomez expires at the feet of his horrified wife, who falls in a swoon as she sees her lover and her sister, now married, enter the door. Some attempt is made to justify the cruelty of Gomez by dwelling upon the love he at first entertained for his wife. The relations of all the characters are, however, unpleasant, and the duel between the sisters seems hardly less unnatural than that between the husband and wife. All points of the kind, however, dismissed, the play is strong, and gives rise to some thoroughly dramatic situations. Especially strong is the scene in the third act, in which Madame Campero, under her husband's eye, joins the hands of the Baron and of Madelon. Those scenes which follow have, amid all their unpleasantness, genuine force and true dramatic spirit.

The acting was good in the main. Miss Cavendish as Madame Campero strengthened the favourable estimate of her talents hitherto formed. In addition to the refinement and distinction she has previously displayed, she showed a tragic intensity rarely exhibited. Her movements, and the look with which the face was charged in the moment of her supreme struggle, were fine and impressive. Miss Rivers was excellent in the ungrateful part of Madelon. Mr. Rignold's exposition of Gomez was ruggedly expressive. It was not without genuine fire, and, though cumbrous, was volcanic. Mr. Peveril was acceptable as the Baron.

The reception of the piece was favourable, and there is every chance of its proving a success. A new extravaganza is promised, however, for Monday next. On the whole, the new management of the Olympic must be said to commence under happy auspices.

ROYALTY THEATRE.

FRENCH performances commenced on Saturday last at the Royalty Theatre. The fact that the season is at its height in Paris and in all French cities renders difficult the task of collecting a company capable of performing important works; and the management has wisely commenced with a light entertainment of operetta and vaudeville. Those who seek the more serious productions of the modern French drama will have an opportunity, it is announced, of seeing them. Meantime, to those whose object in visiting a theatre is amusement, the programme at present given may be recommended. The company represents the average quality of French acting in the larger French cities; and those who are not profoundly exigent know that within these limits a creditable amount of talent is ordinarily comprised. The well-known comedy, in one act, of MM. Siraudin

and Lambert Thiboust, 'Les Femmes qui Pleurent,' is creditably presented. *M. Chambly*, the husband, who tries vainly to move his wife by means of the tears which, in her hand, proved so formidable a weapon, is amusingly played by *M. Schey*, a clever actor, whose style is, in a measure, formed upon that of *M. Ravel*. *Madame Therval*, who presents his wife, is, like *M. Schey*, already known in London. *Madame Hébert* enacts *Clotilde de Rieux*, a lady whose first attempt to govern her husband by the aid of tears obtains a success more disquieting than any failure. She has an agreeable style and presence, and a look of refinement admirably suited to the part. *M. Merville*, who enacts *Albert*, is good looking, and easy in manner; and *M. Léprévost* does not caricature the rather farcical part of the comic servant. 'M'sieu Landry,' which follows, is not, perhaps, the best specimen of an operetta that might have been selected for an opening performance. *M. Verdelle*, who played the principal part in it, is a comic actor of genuine talent and a good singer. *Madame Normani* sustains adequately the part of a peasant woman. Her voice has power, though it is metallic in sound. *Mdlle. Morel* is young, and not without promise. 'En Classe, Mesdemoiselles,' which concludes the entertainment, is thoroughly farcical, and free and easy. In this *M. Didier* showed genuine talent as the school-master, and *Mdlle. Marie Howey*, as his favourite pupil, played with remarkable spirit and a good deal of ability. The entertainment is unpretending, but it may be visited with the certainty of amusement.

GAIETY THEATRE.

A SECOND adaptation of the popular drama of 'Marcel' has trodden close upon the heels of the first. The title of the later version, which was produced at a morning performance at the Gaiety, is 'Awaking.' Its author, *Mr. Campbell Clarke*, has reduced the number of characters in the play, assigning to the surgeon who is the means of bringing back to sanity its unfortunate hero the business originally accorded the nurse. He represents, moreover, the man who has watched over the safety of the invalid as his brother instead of his friend. With these variations, the plot of the original is pretty closely followed. The early scenes are less pathetic than those in 'Tears, Idle Tears,' but the termination is shorter and more dramatic. *Mr. Clayton* displays power and intelligence as the hero. He has studied the part apparently with care, and his presentation of the signs of madness, without passing the limits of the conventional, which, in a case of this kind, it is necessary closely to observe, has much that is admirably real. His voice is too loud at times, and the cry he utters before making his appearance is absolutely alarming. *Mr. Clayton* appears to have seen the *Marcel* of *M. Febvre*, a portion of whose reputed business he has retained. In its leading features, however, the impersonation is original. *Miss Fanny Brough*, *Mr. Horace Wigan*, and *Mr. Markby* played the remaining characters. *Mr. Robertson's* comedy of 'Dreams' was revived on the same occasion.

PRINCESS'S THEATRE.

THE 'School for Scandal' was given on Monday at this house. For the first time for many years *Mr. Webster* resumed his old part of *Sir Peter Teazle*. The cast in other respects was interesting, the *Moses* of *Mr. Clarke*, the *Charles Surface* of *Mr. Cowper*, the *Mrs. Candour* of *Mrs. A. Mellon*, and the *Lady Teazle* of *Miss Furtado*, presenting these actors in parts widely different from those in which the public has been used to see them. *Mr. Creswick* was *Joseph Surface*, one of the best characters in his repertoire.

THÉÂTRE DE L'ODÉON.

MR. TENNYSON'S lyric in 'The Princess,' commencing

As through the land at eve we went,
And plucked the ripened ears,

seems to have suggested the new play by *M.*

Charles Edmond, which has been produced at this theatre, with the title of 'Le Fantôme Rose.' A recently written poem of *M. Eugène Manuel*, 'La Robe,' bears also some resemblance to it; and 'La Fin du Roman,' a comedy of *M. Léon Gozlan*, has a termination which it recalls. No special merit of originality seems, accordingly, to be assignable to it; still, it is pretty, and the success it obtained is not unmerited. A couple not long married apply for a legal separation, on the ground of incompatibility of temper. *Monsieur* is volage and *Madame* caustic. While their cause is being tried, they agree to an amicable division of goods. One or two things alone offer any difficulty. *Monsieur* is the first to refuse, declining to surrender the portrait of his wife, which she claims. After this comes a box, which causes a keen contention. It is opened, and from it issues 'Le Fantôme Rose,' in other words, the toys, portions of the dress, and other souvenirs of the one child who had been born to them and had subsequently died. Over these relics their grief is renewed, and in the end they "kiss again with tears," at the moment when the court refuses their application. This piece was well played by *MM. Forel* and *Noël Martin* and *Mdlle. Léonide Leblanc*. In 'L'École des Maris,' which followed, *Mdlle. Léonide Leblanc* played *Isabelle*; *M. François*, *Sganarelle*; and *M. Rebel*, *Valère*.

Dramatic Gossip.

SOME further particulars concerning *M. Sardou's* piece forthcoming at the Vaudeville have interest. Its title is to be 'Uncle Sam.' The first of its four acts passes on a steamboat, whereon the American heroine receives a proposal of marriage. Her answer may be considered evasive. It is, "What are your means?"—"Quels sont les capitaux dont vous disposez?" It is said to be written in *M. Sardou's* best style, and obtained a great success at the reading. The following are some of the principal characters: *Mistress Bellamy* (to be played by *Madame Farguill*), *Samuel Tapplebot* (*M. Parade*), *Gyp* (*M. Saint-Germain*), *Zeddeah Burton* (*M. Moisson*), *Tog*, (*M. Fauvre*), and *Robinson* (*M. Royer*).

'MISS MULTON' and 'Les Petits Oiseaux' will shortly be revived at the Vaudeville.

M. OFFENBACH has, it is said, bought the Théâtre de la Gaité for 280,000 francs. It will re-open under his management as a Théâtre Lyrique.

THE death of *M. Arnal* is a genuine loss to histrionic art. He has been little seen of late, and died at Geneva. Playgoers, however, with tolerably retentive memories remember him the soul of the Vaudeville. *M. Arnal* was born at Meulan (Seine et Oise), on the 1st of February, 1794. He fought as a soldier, and took part, in 1814, in the defence of Paris. He then became a button manufacturer. In 1817 he played the rôle of lover at the Variétés, with no great success, having first made an essay in tragedy, which resulted in disaster. Not till his engagement, in 1827, at the Vaudeville did his comic talent thoroughly assert itself. His performance of *L'Homme Blasé*, *Le Mari de la Dame des Chœurs*, *Le Poltron*, and other parts, raised him at once to a high reputation. He quitted for a while the Vaudeville for the Gymnase, returned there, went again to the Variétés, and subsequently, in 1856, to the Palais Royal. He had little variety, but a power, seldom surpassed, of sinking his own individuality in the character he presented. It was a favourite plan with him to steal on the stage unnoticed, instead of making a demonstrative entrance such as actors mostly affect. Nothing in his dress or appearance distinguished him, and he enjoyed the gradually expressed recognition of the audience. *M. Arnal* made several attempts in verse; the best known, being those connected with his profession, are 'Épître à Bouffé' and 'Les Acteurs et les Prêtres.'

It is announced that the Théâtre Lyrique will soon be rebuilt by a company, directed by *M. Frédéric Lemaître fils*.

THE *Revue et Gazette des Théâtres* gives the following list of artists engaged for the Gaiety Theatre, London:—*Mesdames* Singelee et Sévete, premières chanteuses; *Réty-Faivre* et *Nordet*, premières dugazons; *Perret*, deuxième chanteuse; *Bertin*, première duègne. *MM. Blum* et *Ketten*, premiers ténors; *Arsandaux*, baryton; *Jourdan*, deuxième ténor; *Justin Boyer*, première basse; *Jouard*, deuxième basse; *Ch. Pottier*, trial; *Mouzon*, laruelle.

FROM New York we hear that *Mr. Sothern* is about to play *Uncle Sam* and *David Garrick*; that *Mr. Fechter* is shortly to produce 'Monte Christo'; and that *Mr. John Brougham's* version of 'Joan of Arc' will be given at *Booth's Theatre*, on the close of *Miss Neilson's* engagement.

READINGS and lectures continue in favour in America. *Mr. Edwin Forrest*, the tragedian, has read 'Hamlet' in New York. *Mrs. Scott-Siddons* was to give a series of costume recitals during the closing days of November, and early in December *Mr. Stanley* was to lecture on his discoveries in Africa.

A NEW theatre is being built at Naples, which is to be called the Teatro Jacopo Sanazaro.

ANTIQUARIAN NOTES

Collar of S.S.—Your Correspondent will find a great deal of information on this vexata questio in *Notes and Queries*, 1st Series, vols. II., IV., and V., and the *Gentleman's Magazine*, 1842. The papers in the latter are by *Mr. John Gough Nichols*, who has carefully investigated the subject, and has recently revived it in *Notes and Queries*, June 29, 1872. He gives facts to show that the collar is not derived from the initial letters of Sanctus (as *Dr. Rock* thought) or Souveraine (a motto of *Henry the Fourth*), but refers to the office of *Seneschallus*, or Steward of England, held by *John of Ghent*. The statute for the regulation of apparel (2 Hen. 4) ordained that "All the sons of the king, dukes, earls, barons, and baronettes, might use the livery of our Lord the King of his collar, as well in his absence as in his presence; and that all other knights and esquires should use it only in the presence of the king, and not in his absence." Upon this, *Mr. Nichols* says, "I repeat that the livery collar was not worn as a badge of honour, but as a badge of feudal allegiance. It seems to have been regarded as giving certain weight and authority to the wearer, and, therefore, was only to be worn in the king's presence, or in coming to and from the king's hostel, except by the higher ranks; and this entirely confirms my view. Had it been a mere personal decoration, like the collar of an order of knighthood, there would have been no reason for such prohibition; but as it conveyed the impression that the wearer was especially one of the king's immediate military or household servants, and invested with certain power or influence on that ground, therefore its assumption away from the neighbourhood of the court was prohibited, except to individuals otherwise well known from their personal rank and station." An early example of the use of this collar is the brass of *Sir Thomas Burton*, at Little Casterton, Rutland, dated 1381, but executed about thirty years later (*Haines's 'Monumental Brasses'*). Late instances of its use are the effigy of *Sir William Smythe*, 1526, Elford, Stafford; and the brass of *Sir William Molineux*, 1548, Sefton, Lancashire. *Boutell ('Heraldry,' 338)* says, by *Henry the Eighth* its assumption was restricted to the degree of a knight. The collar is still worn by *Heralds*, the *Lord Mayor of London*, *Lords Chief Justices*, and some of the *Judges*.

JOHN PRIGOT, jun.

TO CORRESPONDENTS.—D. H.—J. R. H.—J. L. M.—T. F.—H. A. M.—W. S. G.—J. J. L.—R. M. C.—W. S. G.—received.

A. M.—We cannot answer such questions.

R.—We cannot notice new editions.

S. H.—Omitted till now from press of matter.

No notice can be taken of anonymous communications.

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Printed by EDWARD J. FRANCIS, at "THE ATHENÆUM PRESS," No. 4, Took's-court, Chancery-lane, E.C.; and Published by JOHN FRANCIS, at No. 30, Wellington-street, Strand, W.C.
Agents: for SCOTLAND, Messrs. Bell & Bradburn; and Mr. John Menzies, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, December 21, 1872